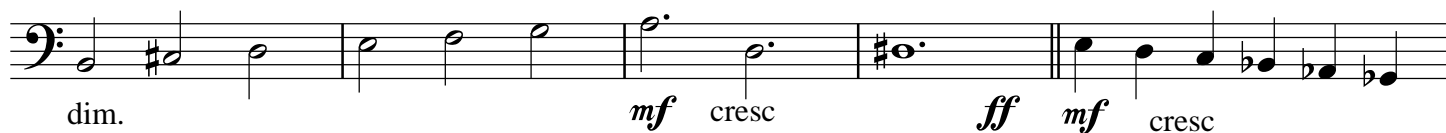


= 142 (Inercia)

[illegible]

80





# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

viola

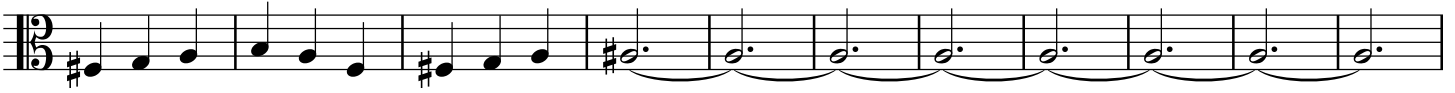
Luciano S. Tavares

(Brasil)

= 142 (Inercia)



11



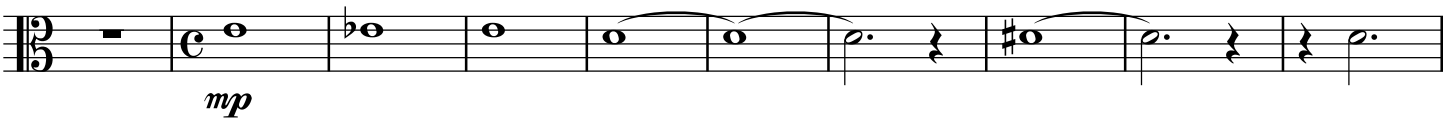
22



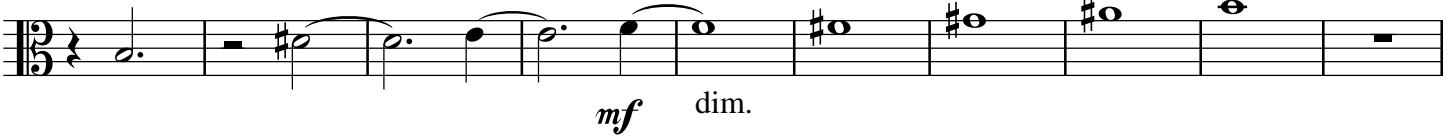
35



46



56



66



73



*f* dim.

[illegible]

The first system of the musical score is for the bassoon part. It begins with a treble clef and a key signature of one flat (B-flat). The first two measures contain half notes: B-flat and A. The third measure is a double bar line. The fourth measure contains a whole rest. The fifth measure contains a half note G. The sixth measure contains a half note F. The seventh measure contains a half note E. The eighth measure contains a half note D. The ninth measure contains a half note C. The tenth measure contains a half note B. The eleventh measure contains a half note A. The twelfth measure contains a half note G. The thirteenth measure contains a half note F. The fourteenth measure contains a half note E. The fifteenth measure contains a half note D. The sixteenth measure contains a half note C. The system ends with a double bar line. Below the first two measures, the tempo and dynamics are marked: "rall. dim.".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of five measures in 3/4 time, featuring a single eighth note on G4 in each measure. The second system begins with a double bar line and a key signature change to one flat (Bb), indicated by a flat symbol on the B line. The time signature changes to 6/4. The first measure of the second system contains a half note on G4, followed by two measures with half notes on G4 and F4, and a final measure with a half note on G4. The dynamic marking *mp* (mezzo-piano) is placed below the first measure of the second system.

= 148 (Dinámica)

[illegible]

142

142

# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

violino 1

= 142 (Inercia)

*mp*

12 *mf*

22 *mf* *cresc*

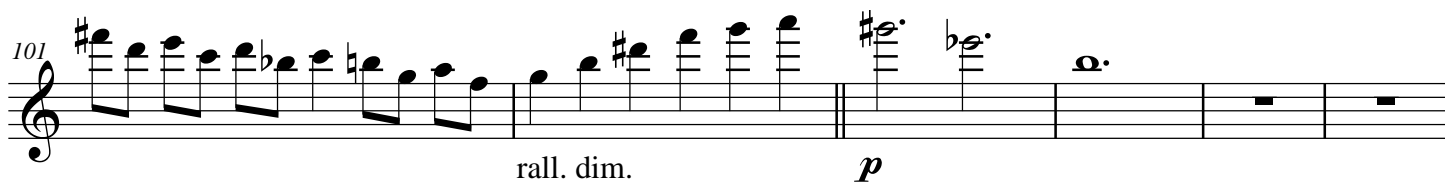
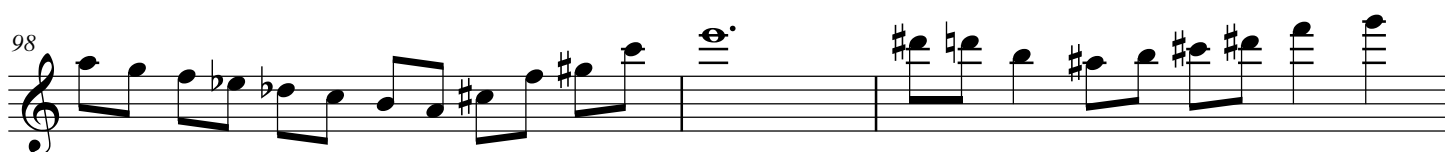
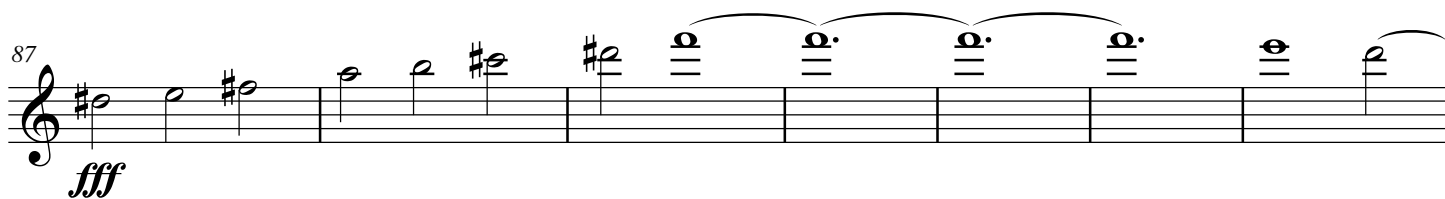
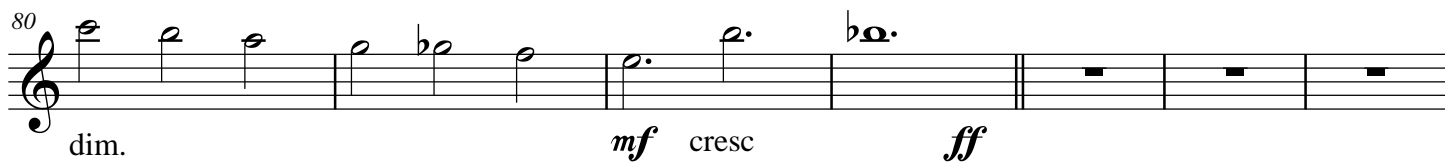
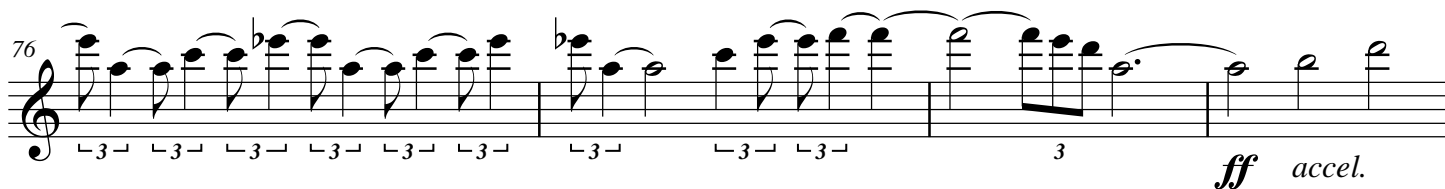
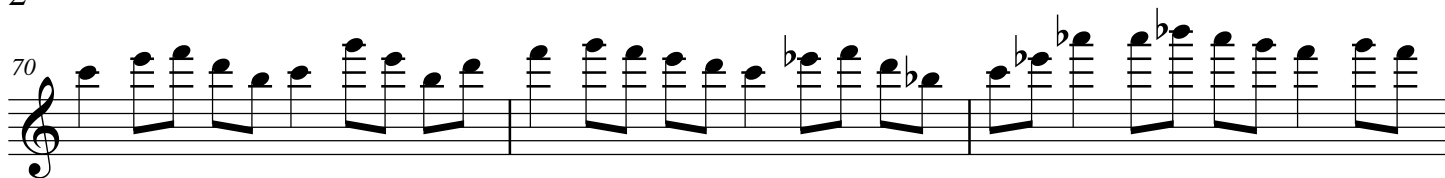
34 *f* *mf* *cresc* *f* *mf* *cresc* *ff*

45 *f* 3 3 3

50 3

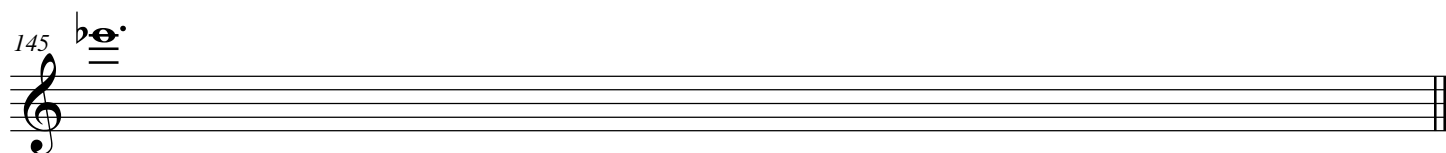
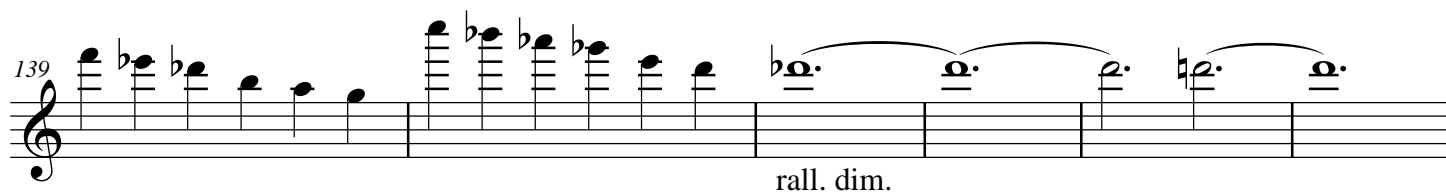
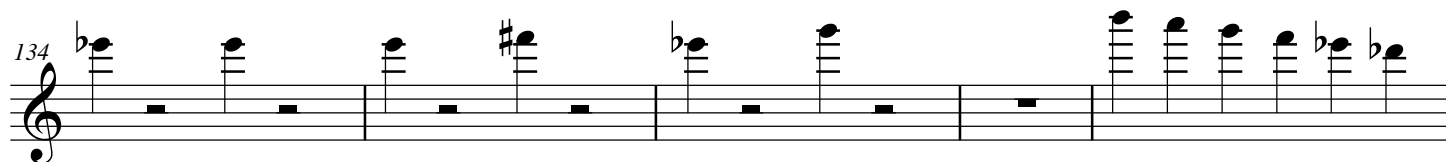
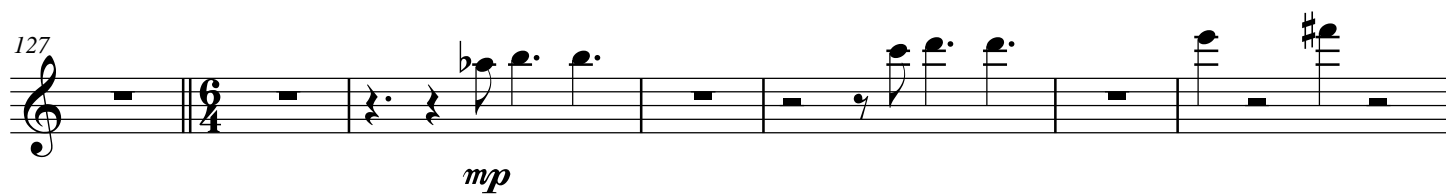
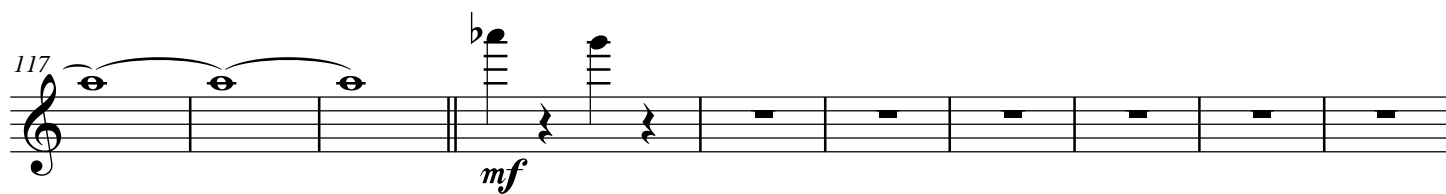
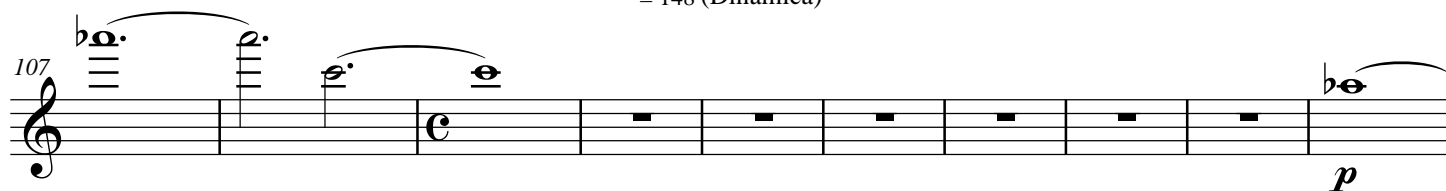
54 *cresc* *ff* *mf* *cresc* *ff* *mf* *cresc* *ff* *mf* *cresc* *ff* *mf* *dim.*

61





= 148 (Dinámica)



# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

violino 2

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

*mp*

12 *mf*

22 *mf* *cresc*

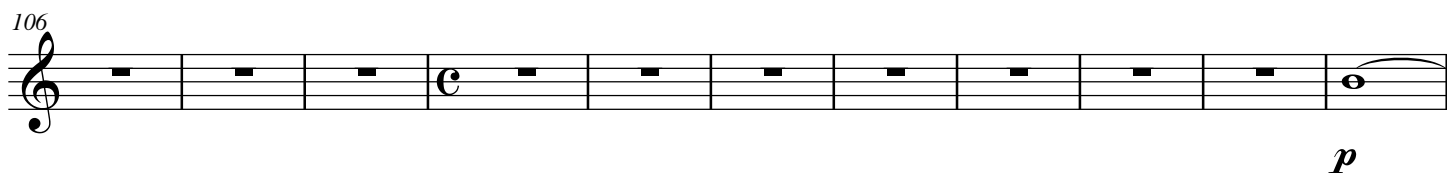
34 *f* *mf* *cresc* *f* *mf* *cresc* *ff*

45 *mp*

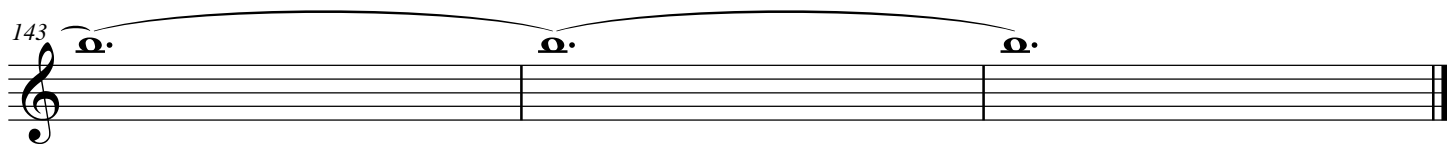
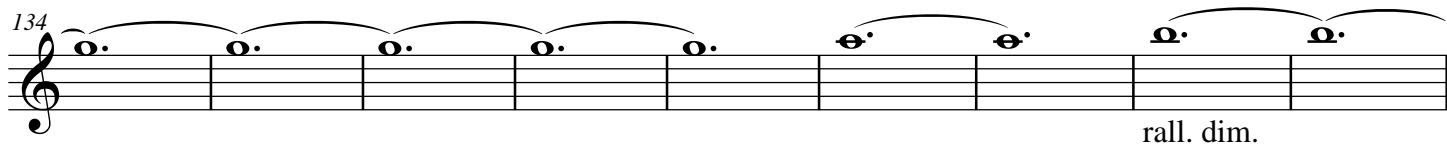
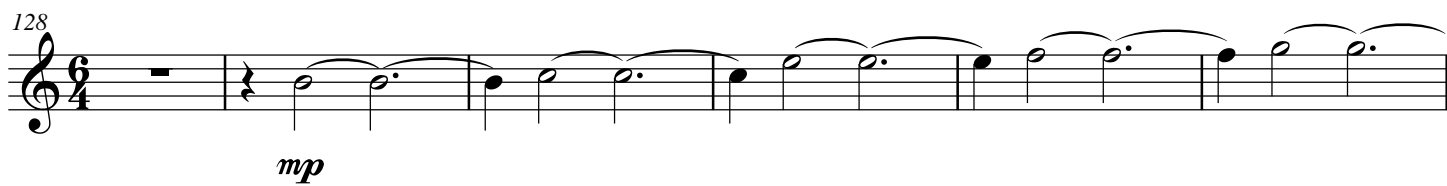
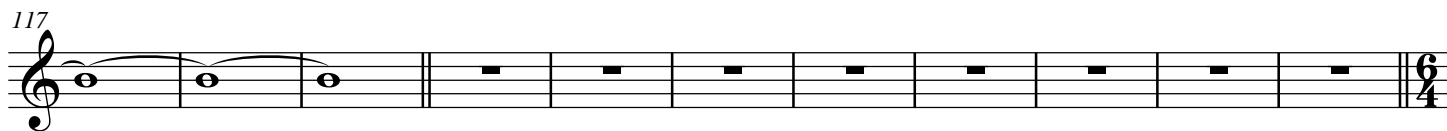
55 *mf* *dim.*

65 *f* *dim.*

69 *f*



= 148 (Dinámica)





Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, and A1. This is followed by a quarter note G1, then a half note F1, and another quarter note G1. The dynamic marking *mf* (mezzo-forte) is placed below the staff. The melody continues with a quarter note E2, followed by a half note D2, and then a quarter note C2. The key signature changes to one sharp (F-sharp) for the final section, which begins with a quarter note D3, followed by a half note E3, and then a quarter note F#3. The time signature changes to 6/4, indicated by a double bar line and the new time signature.

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and quarter notes, with some beamed eighth notes and a final half note. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef. The notes are: G2 (half note), A2 (half note), B2 (quarter note), C3 (quarter note), B2 (quarter note), A2 (quarter note), G2 (half note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), C3 (quarter note), D3 (half note), and C3 (half note). The notation includes dynamic markings: *ff* (fortissimo) under the first G2, *accel.* (accelerando) under the first C3, *dim.* (diminuendo) under the first G2, and *mf* (mezzo-forte) under the first D3, followed by *cresc.* (crescendo) under the final C3.

[illegible]A musical score snippet for a bass staff. It begins with a bass clef and contains four measures of music. The notes are as follows:  
Measure 1: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>  
Measure 2: B<sub>1</sub>, A<sub>1</sub>, G<sub>1</sub>, F<sub>1</sub>, E<sub>1</sub>  
Measure 3: D<sub>1</sub>, C<sub>1</sub>, B<sub>0</sub>, A<sub>0</sub>, G<sub>0</sub>  
Measure 4: F<sub>0</sub>, E<sub>0</sub>, D<sub>0</sub>, C<sub>0</sub>, B<sub>-1</sub>  
The notes are written on a five-line staff, with some notes extending below the bottom line.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures of music. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, 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G138, A138, B138, C1

The bass line is written on a single staff with a bass clef. It consists of four measures. The first measure contains a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second measure contains a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third measure contains a half note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The fourth measure contains a half note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The key signature has one sharp (F#), and the time signature is 4/4.

The musical notation for the bass staff shows four measures. The first measure contains six eighth notes: B-flat, C, D, E, F-sharp, and G. The second measure contains eight sixteenth notes: A, G, F, E, D, C, B, and A. The third measure contains eight sixteenth notes: G, F, E, D, C, B, A, and G. The fourth measure contains two half notes: F-sharp and E, followed by the instruction "rall. dim.". The staff ends with a double bar line and a whole rest.

= 148 (Dinámica)

104



115



126

*mf*

131

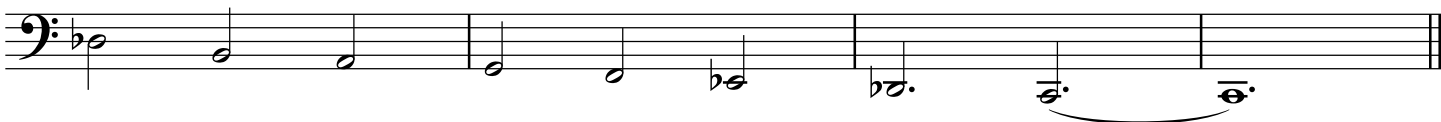


136



rall. dim.

142



(Tetradimensionalidade)

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

11

22

34

44

49

53

dim.

57

[illegible]



[illegible][illegible]

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures of music. The notes are: G2 (half note), A2 (quarter note), Bb2 (quarter note), and C3 (half note). The first measure is G2-A2-Bb2-C3. The second measure is G2-A2-Bb2-C3. The third measure is G2-A2-Bb2-C3. The fourth measure is G2-A2-Bb2-C3.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of four measures of music. The first measure contains a half note G2, a quarter note A2, a quarter note Bb2, and a quarter note C3. The second measure contains a half note Bb2, a quarter note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The fourth measure contains a half note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The melody is written on a single staff in treble clef, also in 4/4 time. It consists of four measures of music. The first measure contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The second measure contains a half note F4, a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a half note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The fourth measure contains a half note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The melody is written on a single staff in treble clef, also in 4/4 time. It consists of four measures of music. The first measure contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The second measure contains a half note F4, a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a half note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The fourth measure contains a half note E5, a quarter note F5, a quarter note G5, and a quarter note A5.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a C2 note (one ledger line below the staff), followed by a half note G2, a quarter note F2, and a half note E2. The next measure contains a half note D2, a quarter note C2, and a half note B1. The third measure starts with a sharp sign (F#2), followed by a half note G2, a quarter note F2, and a half note E2. The final measure contains a half note D2, a quarter note C2, and a half note B1. The key signature has one sharp (F#2), and the time signature is 3/4.

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, followed by a double bar line. After the double bar line, the tempo and dynamics change to 'rall. dim.' and 'mp'. The final two measures of the score are marked with a fermata over a half note, indicating a sustained, slow ending.

= 148 (Dinámica)

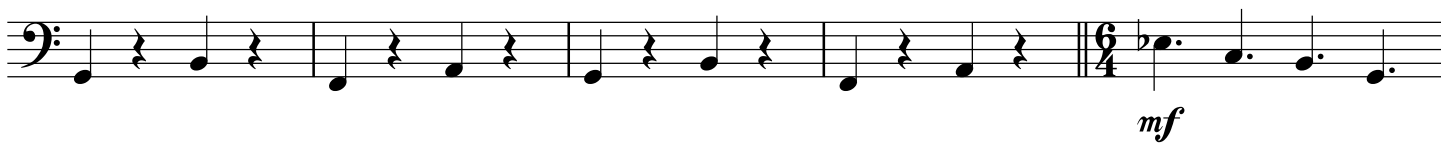
106



116



124



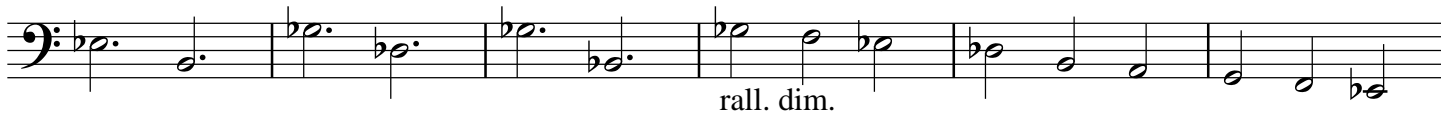
129



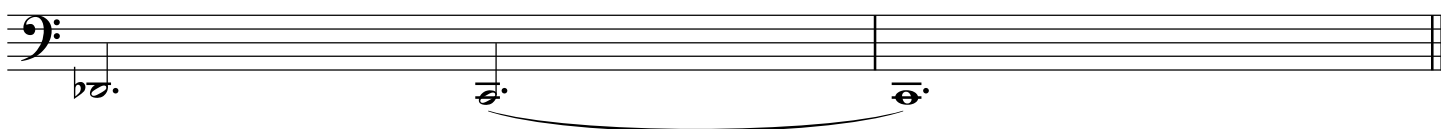
133



138



144



# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

clarinete em sib 1

= 142 (Inercia)

11

21

33

44

54

63

68

*mf*

*cresc*

*mf* *cresc* *f* *ff*

*mp* *mf*

*mf* *dim.*

*f*

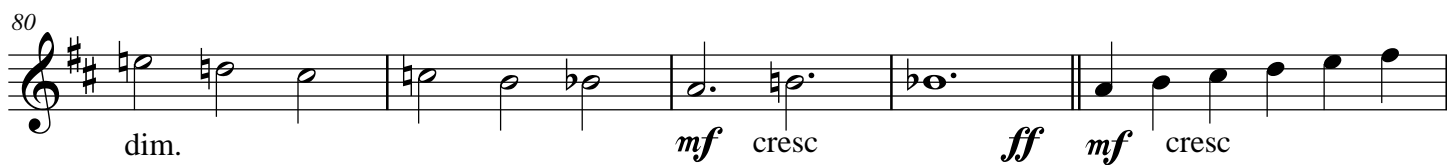
73



*ff accel.*

Musical staff 73-79: Treble clef, key of D major. Measures 73-79 contain a melodic line with various note values and rests. The staff ends with a double bar line.

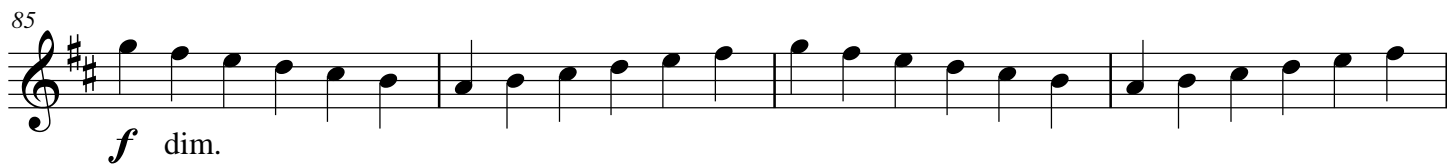
80



*dim.* *mf* *cresc* *ff* *mf* *cresc*

Musical staff 80-84: Treble clef, key of D major. Measures 80-84 contain a melodic line. Measure 80 starts with a dynamic of *dim.*, measure 81 with *mf* and *cresc*, measure 82 with *ff*, measure 83 with *mf* and *cresc*, and measure 84 with a double bar line.

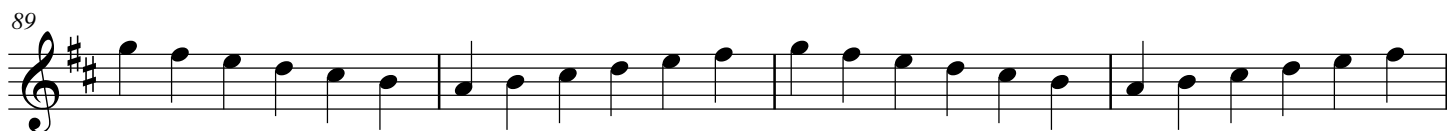
85



*f* *dim.*


Musical staff 85-88: Treble clef, key of D major. Measures 85-88 contain a melodic line. Measure 85 starts with a dynamic of *f* and *dim.*, and the staff ends with a double bar line.

89



Musical staff 89-92: Treble clef, key of D major. Measures 89-92 contain a melodic line. The staff ends with a double bar line.

93



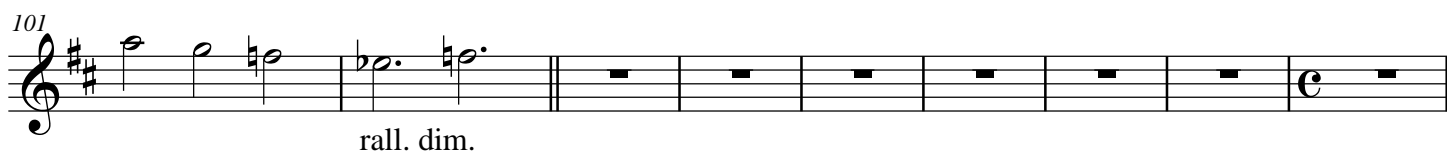
Musical staff 93-96: Treble clef, key of D major. Measures 93-96 contain a melodic line. The staff ends with a double bar line.

97



Musical staff 97-100: Treble clef, key of D major. Measures 97-100 contain a melodic line. The staff ends with a double bar line.

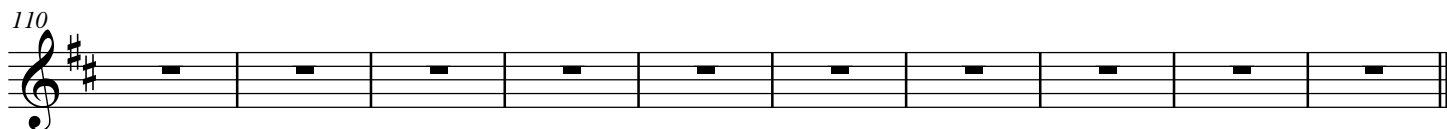
101



*rall. dim.*

Musical staff 101-109: Treble clef, key of D major. Measures 101-109 contain a melodic line. Measure 101 starts with a dynamic of *rall. dim.*, and the staff ends with a double bar line.

110



Musical staff 110-119: Treble clef, key of D major. Measures 110-119 contain a melodic line. The staff ends with a double bar line.

= 148 (Dinámica)

120 *f*

124 *mp*

129

138 rall. dim.

# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

clarinete em sib 2

Luciano S. Tavares

(Brasil)

= 142 (Inercia)

11

21

33

44

54

63

68

*mf*

*cresc*

*mf*

*cresc*

*f*

*ff*

*mp*

*mf*

*mf*

*f*

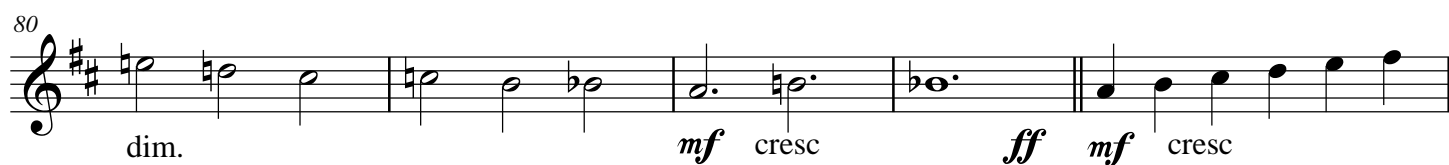
73



*ff accel.*

Musical staff 73-79: Treble clef, key of D major. Measures 73-79 contain a melodic line with various note values and rests. The staff ends with a double bar line.

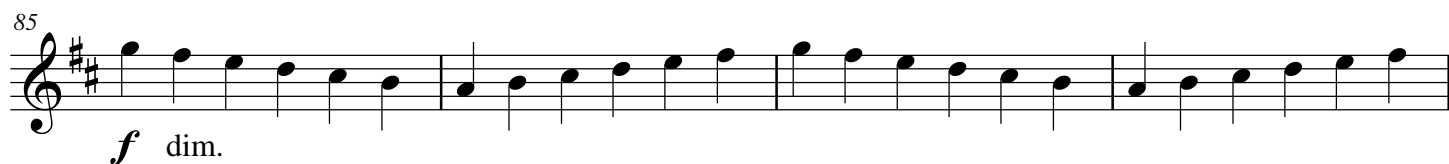
80



*dim.* *mf cresc* *ff* *mf cresc*

Musical staff 80-84: Treble clef, key of D major. Measures 80-84 contain a melodic line. Measure 80 starts with a double bar line. The staff ends with a double bar line.

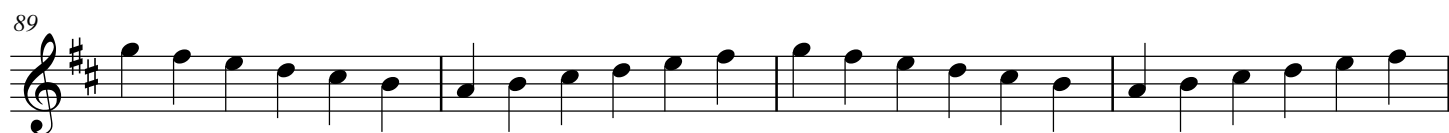
85



*f dim.*

Musical staff 85-88: Treble clef, key of D major. Measures 85-88 contain a melodic line. The staff ends with a double bar line.

89



Musical staff 89-92: Treble clef, key of D major. Measures 89-92 contain a melodic line. The staff ends with a double bar line.

93



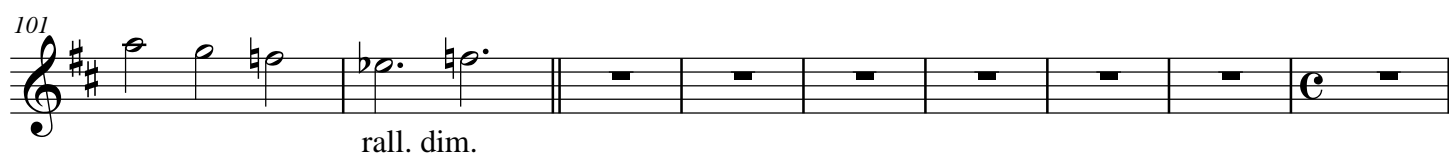
Musical staff 93-96: Treble clef, key of D major. Measures 93-96 contain a melodic line. The staff ends with a double bar line.

97



Musical staff 97-100: Treble clef, key of D major. Measures 97-100 contain a melodic line. The staff ends with a double bar line.

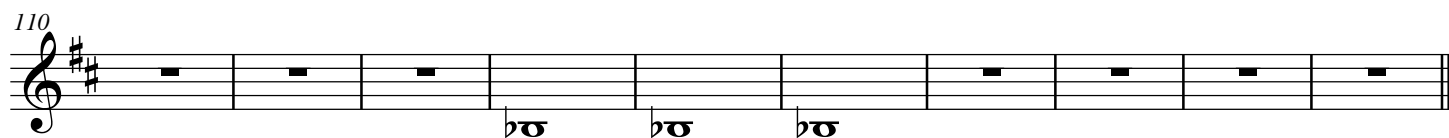
101



*rall. dim.*

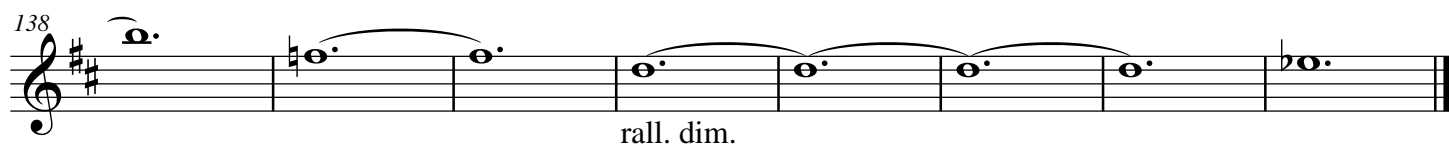
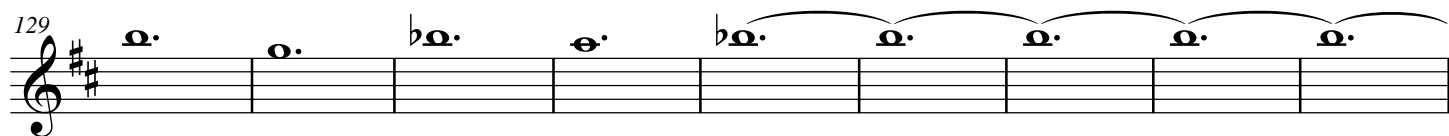
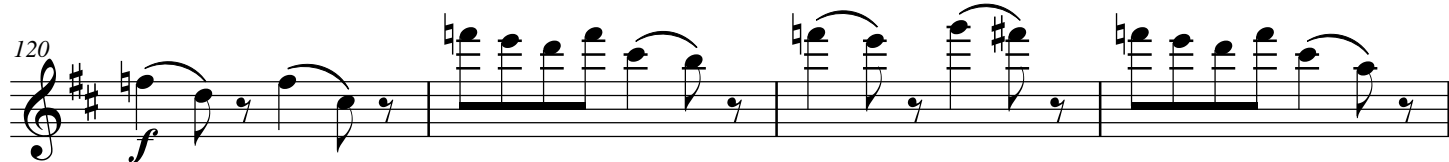
Musical staff 101-109: Treble clef, key of D major. Measures 101-109 contain a melodic line. The staff ends with a double bar line.

110



Musical staff 110-113: Treble clef, key of D major. Measures 110-113 contain a melodic line. The staff ends with a double bar line.

= 148 (Dinámica)





# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

flauta 1

11

*mp* *mf*

21

*mf* cresc

33

*f* *mf* cresc *f* *mf* cresc *ff* *mp*

44

*mf*

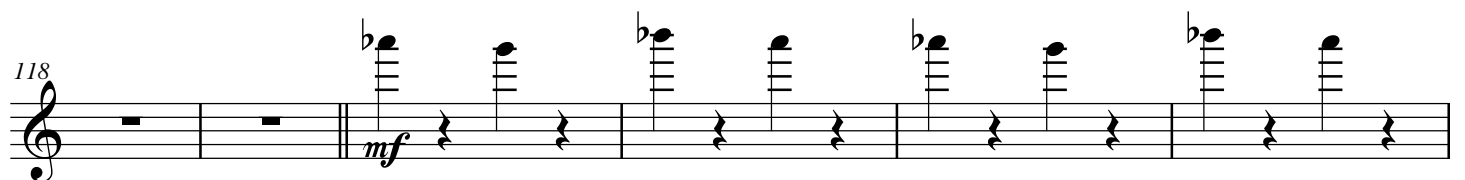
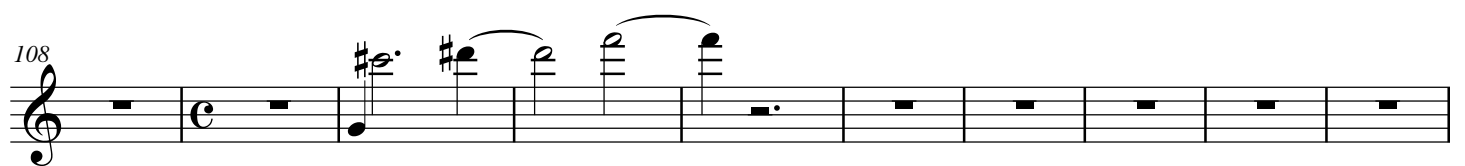
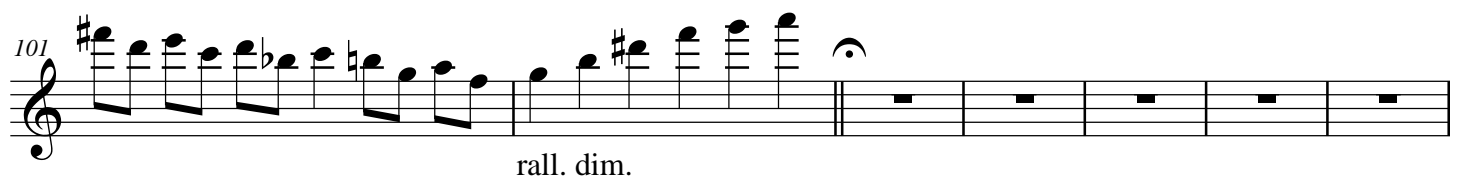
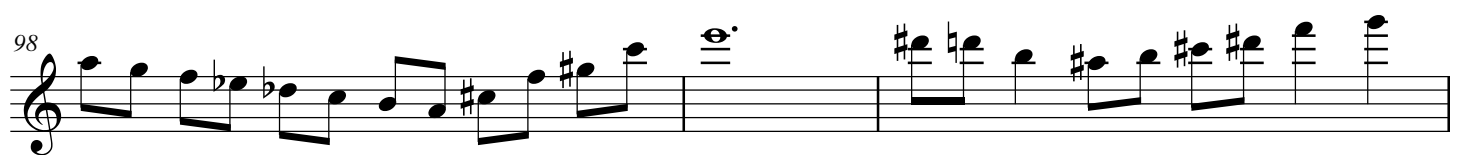
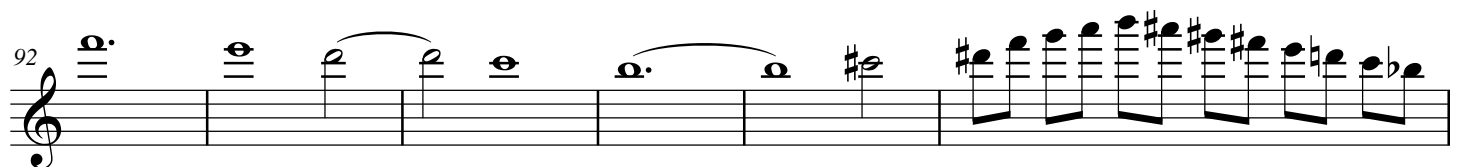
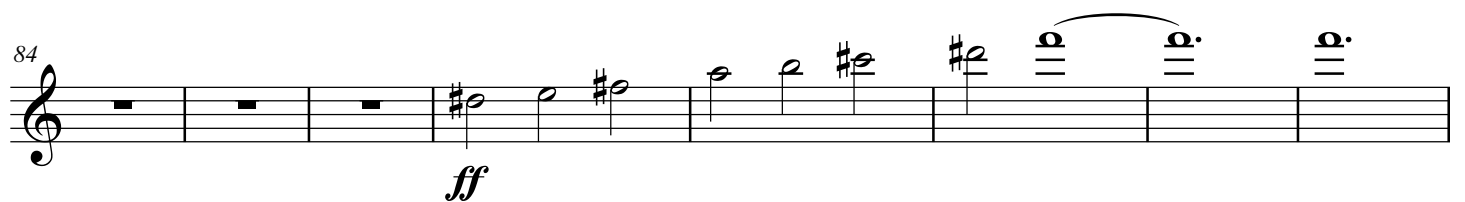
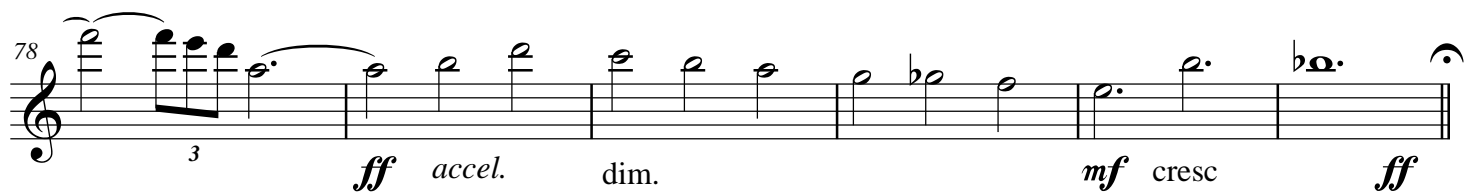
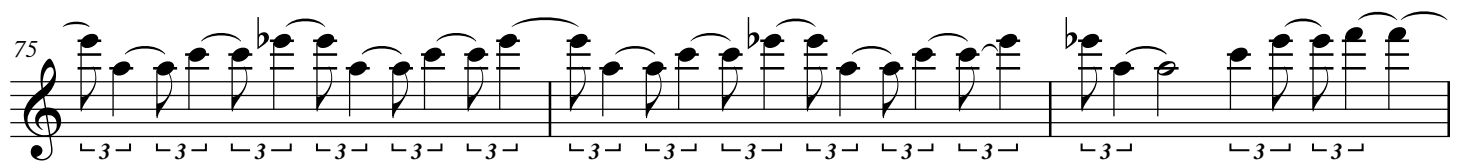
55

*mf* dim.

66

72

3



124

= 148 (Dinámica)

*mp*

130

136

141

rall. dim.

124

130

136

141

rall. dim.

# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

flauta 2

11 *mp* *mf*

21 *mf* cresc

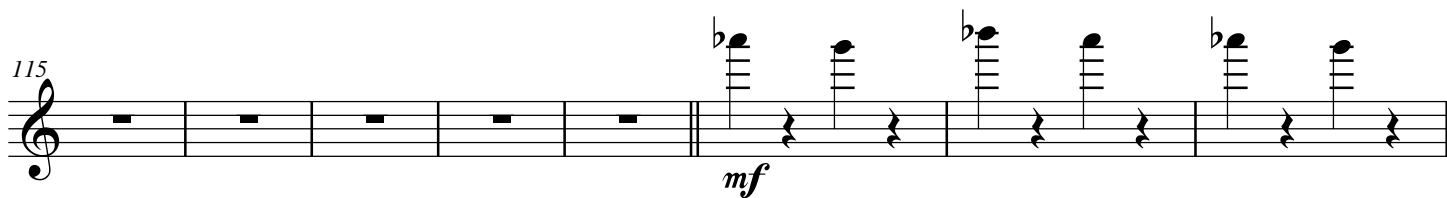
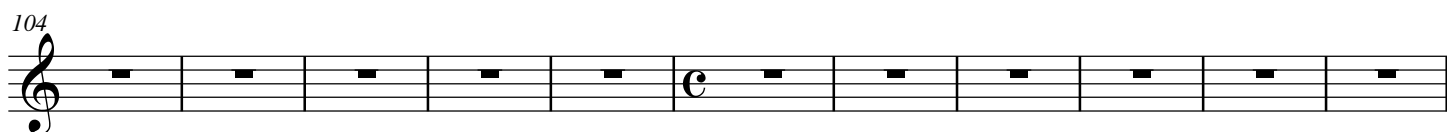
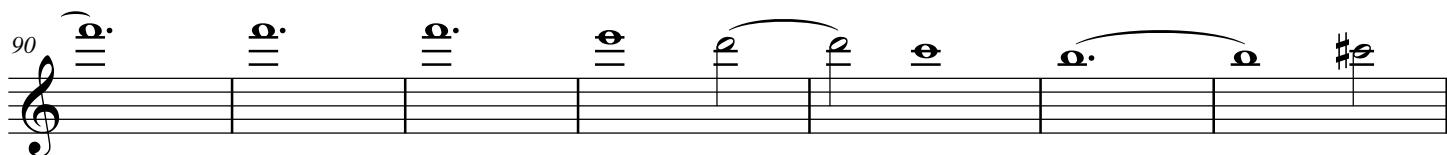
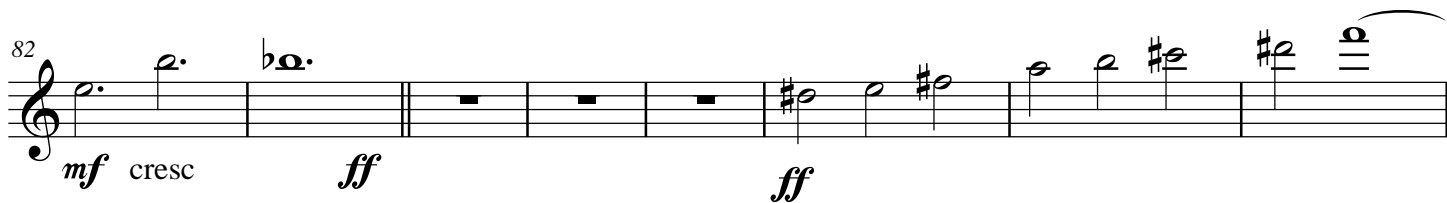
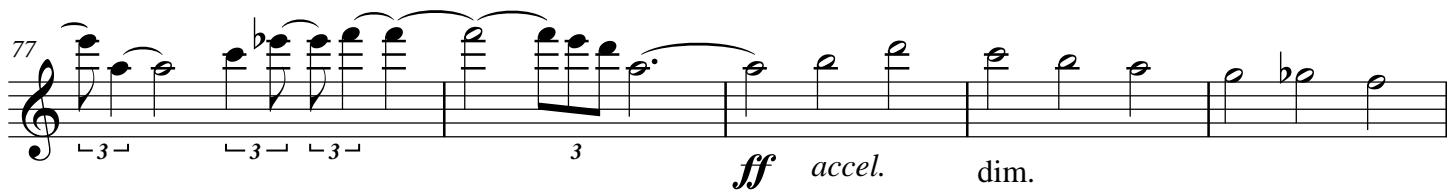
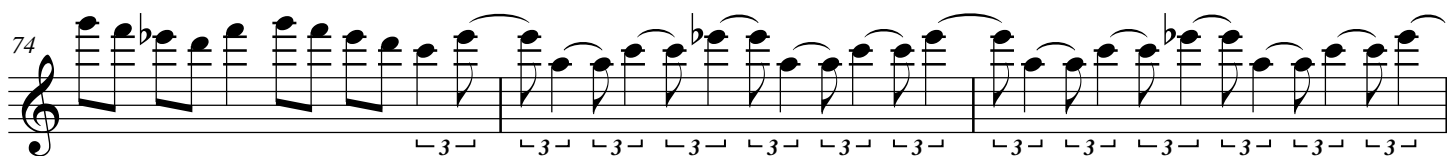
33 *f* *mf* cresc *f* *mf* cresc *ff* *mp*

44 *mf*

54 *mf* dim.

65

71



= 148 (Dinámica)

123

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 6/4. The score consists of five measures, each containing a single eighth note. The notes are B-flat, A, G, F, and E, respectively. Above the staff, there are five groups of five lines, each corresponding to a note. Above the first group, the text '= 140 (Dinamica)' is written. The system ends with a double bar line and a repeat sign.

129

*mp*

135

Musical notation for measures 135-139. Measure 135: Treble clef, key signature of one sharp (F#), quarter note G4, quarter rest. Measure 136: Treble clef, key signature of one sharp (F#), quarter note A4, quarter rest. Measure 137: Treble clef, key signature of one flat (Bb), quarter note Bb4, quarter rest. Measure 138: Treble clef, key signature of one flat (Bb), quarter note C5, quarter rest. Measure 139: Treble clef, key signature of one flat (Bb), quarter note D5, quarter rest.

140

rall. dim.

The first system of the musical score for 'The Swan' begins with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are marked 'rall. dim.' (ritardando, decrescendo). The notation includes several measures with eighth and sixteenth notes, some beamed together, and a final measure with a half note. The system ends with a double bar line.

# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

oboe 1

11 *mp* *mf*

21 *mf* cresc

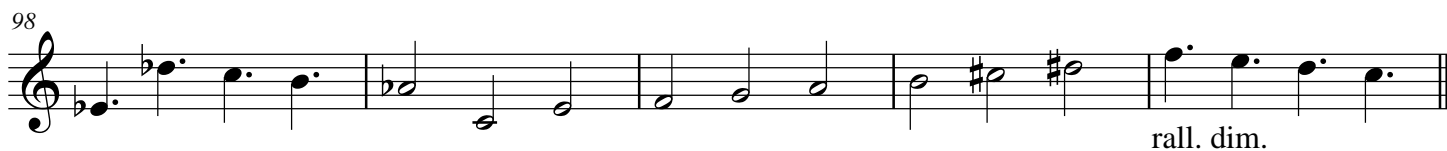
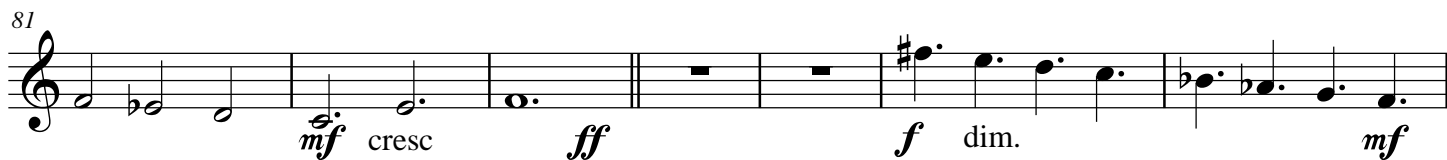
33 *f* *mf* cresc *f* *mf* cresc *ff* *mp*

44 *mf*

55 *mf* dim.

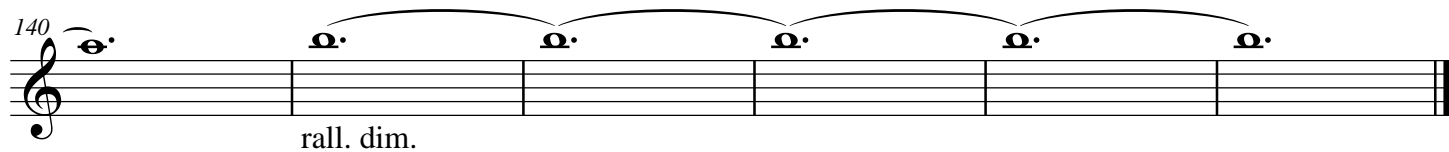
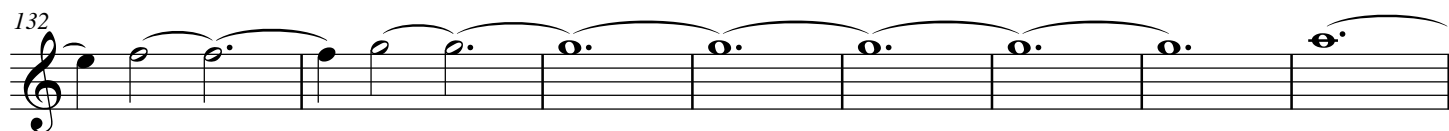
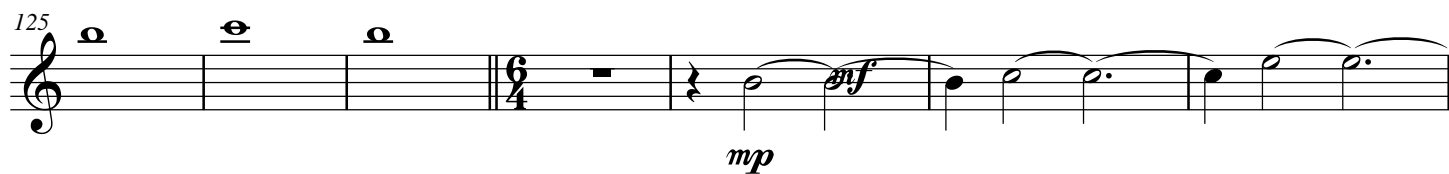
66 *f*

71





= 148 (Dinámica)



# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

oboe 2

11 *mp* *mf*

21 *mf* cresc

33 *f* *mf* cresc *f* *mf* cresc *ff* *mp*

44 *mf*

54 *mf* dim.

65 *f*

71

77

*ff accel. dim.*

81

*mf* cresc *ff* *f* dim. *mf*

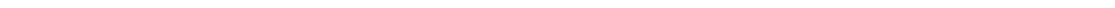
[illegible][illegible]

98

musical notation for measures 98-101. Measure 98: Bb4, A4, G4, F#4, E4. Measure 99: D4, C4, Bb3, A3, G3. Measure 100: F#3, E3, D3, C3, Bb2. Measure 101: A2, G2, F#2, E2, D2. The piece ends with a double bar line and a repeat sign.

rall. dim.

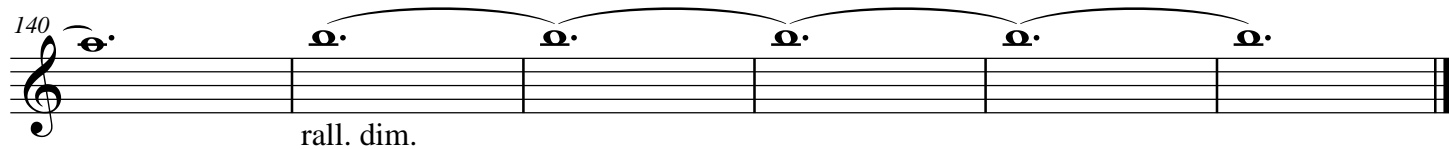
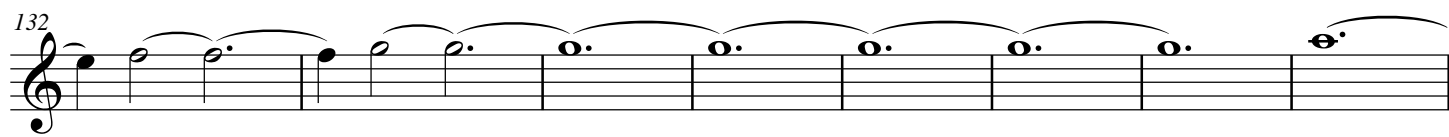
104



115

rall.

= 148 (Dinámica)



# Luares

(Tetradimensionalidade)

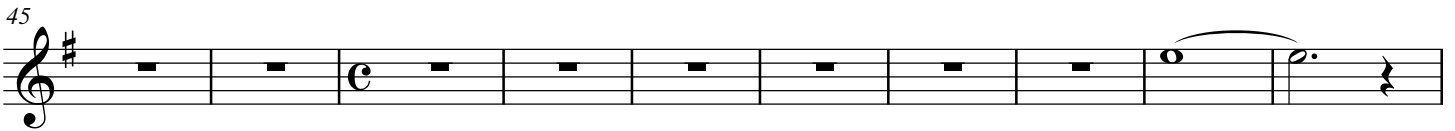
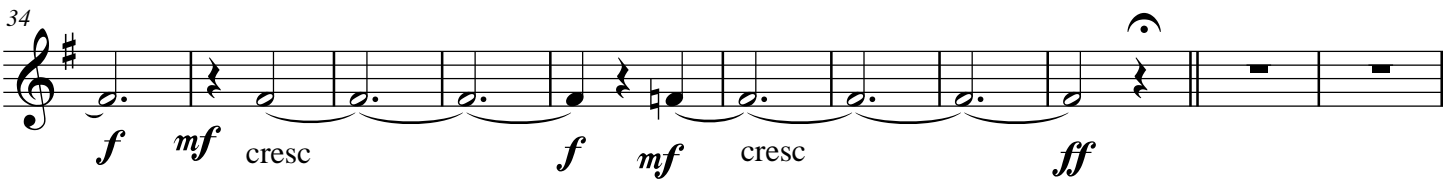
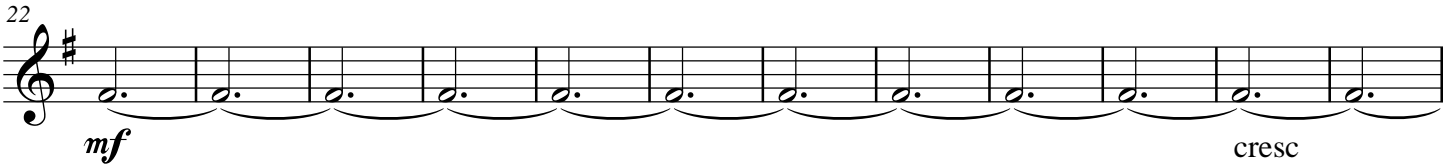
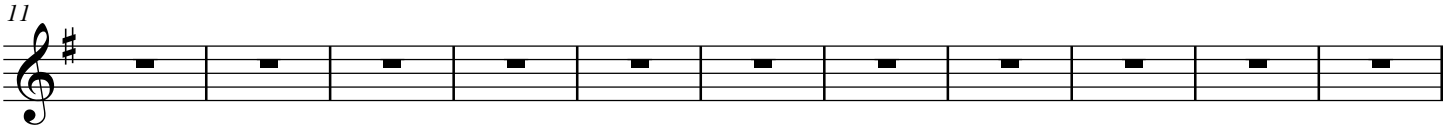
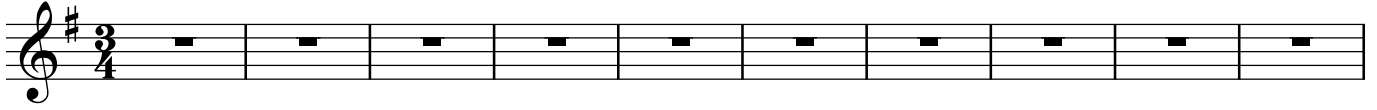
II- A Lua sobre o ar

Luciano S. Tavares

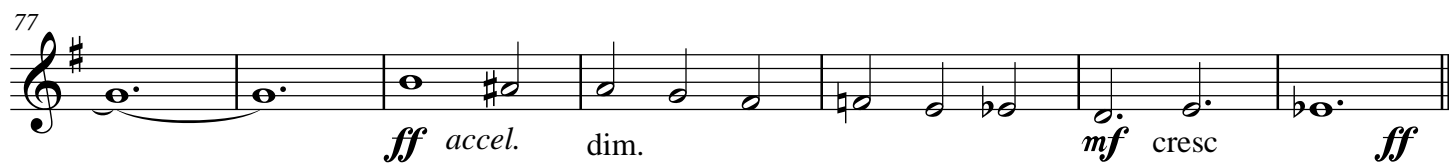
(Brasil)

trompa em fa 1

= 142 (Inercia)



77



*ff* *accel.* *dim.* *mf* *cresc* *ff*

Musical staff 77-83: Treble clef, key of D major. Measures 77-83. Dynamics: *ff*, *accel.*, *dim.*, *mf*, *cresc*, *ff*.

84



*mf* *cresc* *f* *dim.*

Musical staff 84-87: Treble clef, key of D major. Measures 84-87. Dynamics: *mf*, *cresc*, *f*, *dim.*.

88



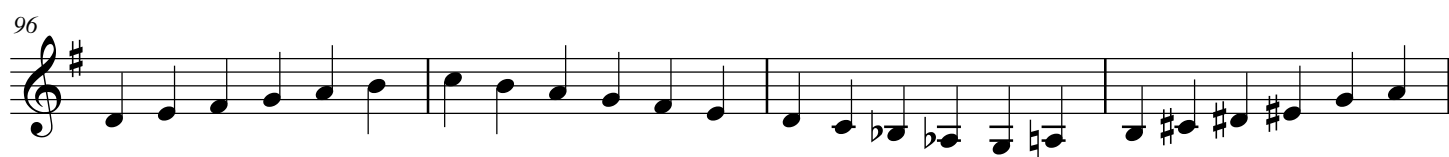
Musical staff 88-91: Treble clef, key of D major. Measures 88-91.

92



Musical staff 92-95: Treble clef, key of D major. Measures 92-95.

96



Musical staff 96-100: Treble clef, key of D major. Measures 96-100.

100



*rall. dim.*

Musical staff 100-107: Treble clef, key of D major. Measures 100-107. Dynamics: *rall. dim.*.

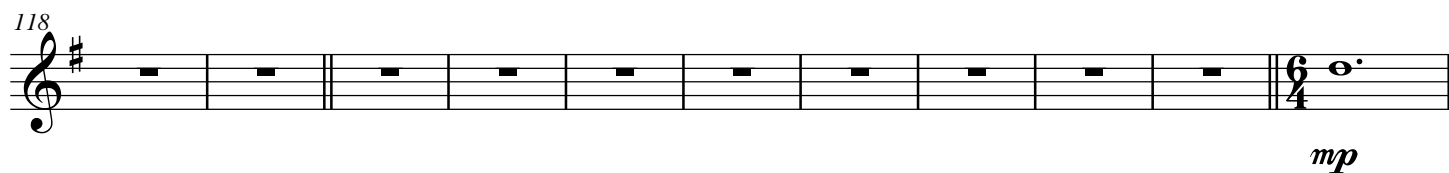
108



*p*

Musical staff 108-117: Treble clef, key of D major. Measures 108-117. Dynamics: *p*.

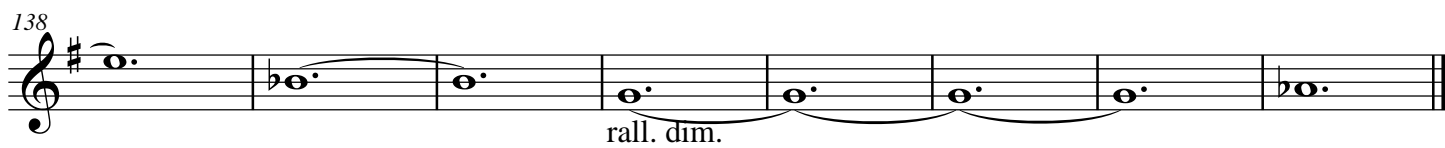
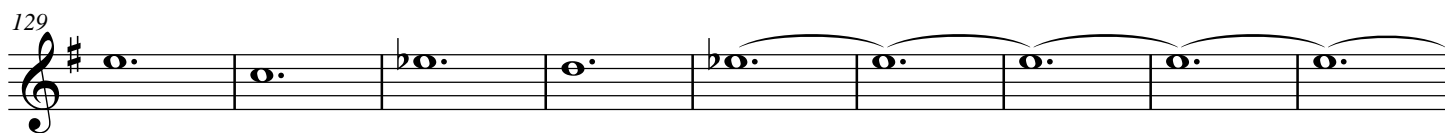
118



*mp*

Musical staff 118-124: Treble clef, key of D major. Measures 118-124. Dynamics: *mp*.

= 148 (Dinámica)



# Luares

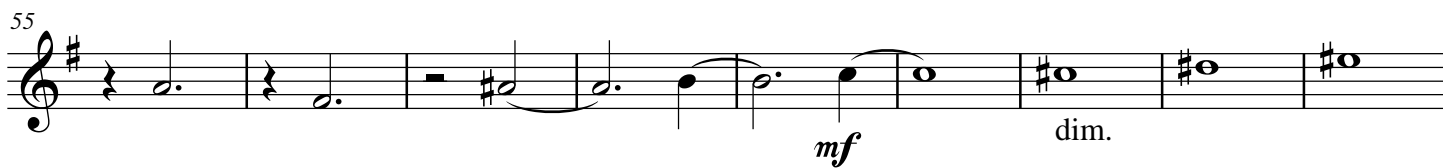
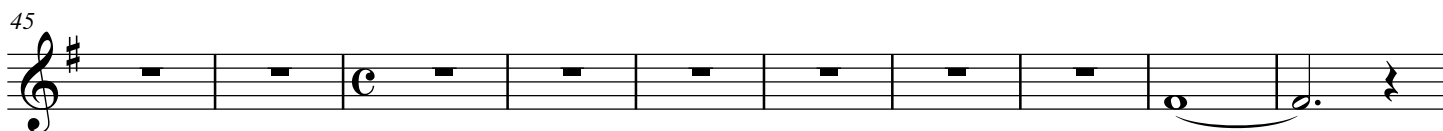
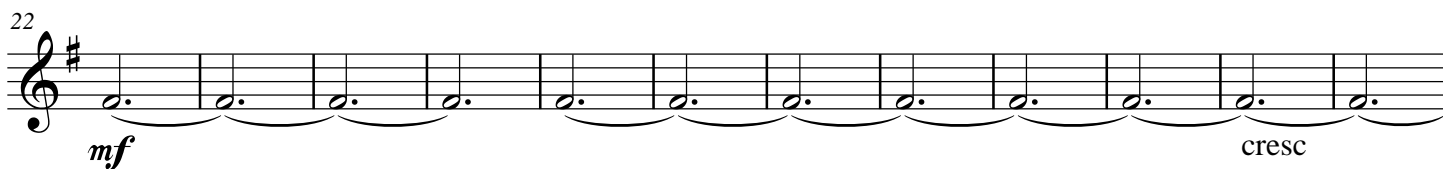
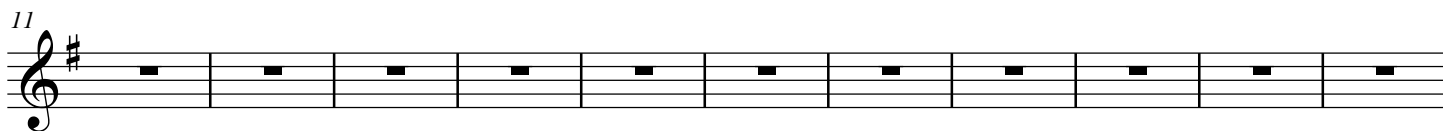
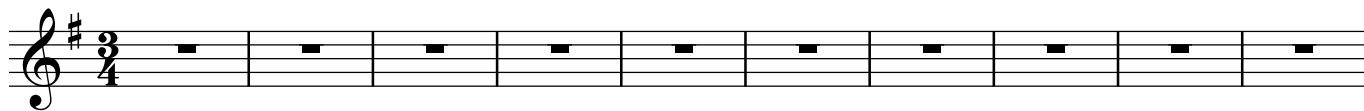
(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

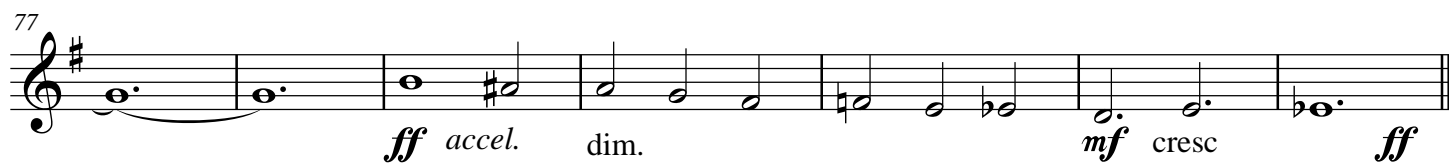
trompa em fa 2

= 142 (Inercia)





77



ff accel. dim. mf cresc ff

Musical staff 77-83: Treble clef, key of D major. Measures 77-83. Dynamics: ff, accel., dim., mf, cresc, ff.

84



mf cresc f dim.

Musical staff 84-87: Treble clef, key of D major. Measures 84-87. Dynamics: mf, cresc, f, dim.

88



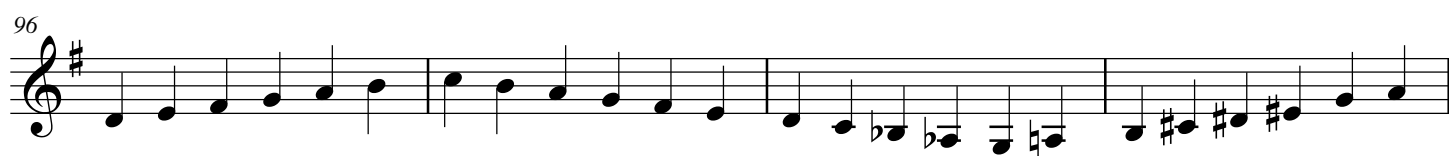
Musical staff 88-91: Treble clef, key of D major. Measures 88-91.

92



Musical staff 92-95: Treble clef, key of D major. Measures 92-95.

96



Musical staff 96-100: Treble clef, key of D major. Measures 96-100.

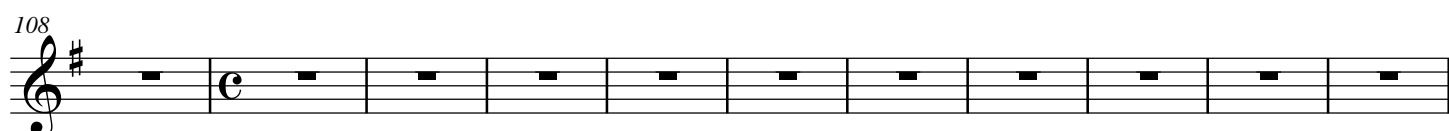
100



rall. dim.

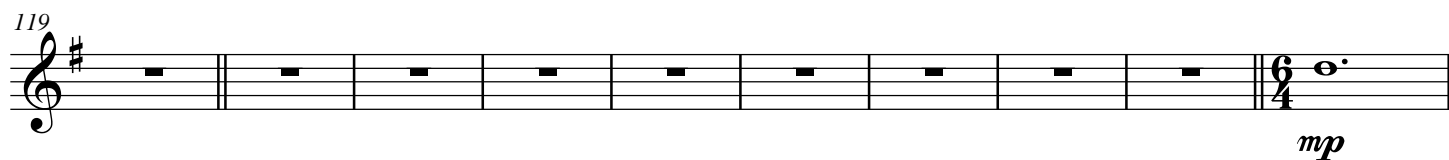
Musical staff 100-107: Treble clef, key of D major. Measures 100-107. Dynamics: rall. dim.

108



Musical staff 108-118: Treble clef, key of D major. Measures 108-118. Time signature change to common time (C) at measure 108.

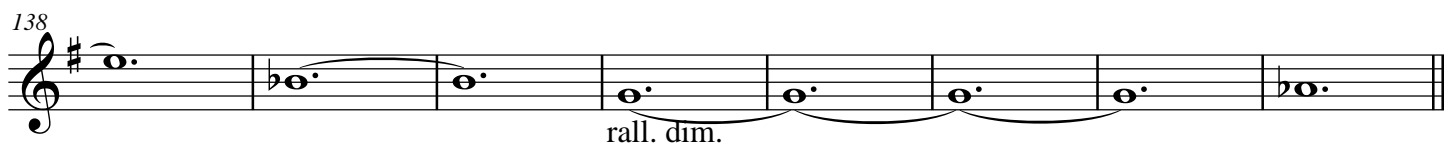
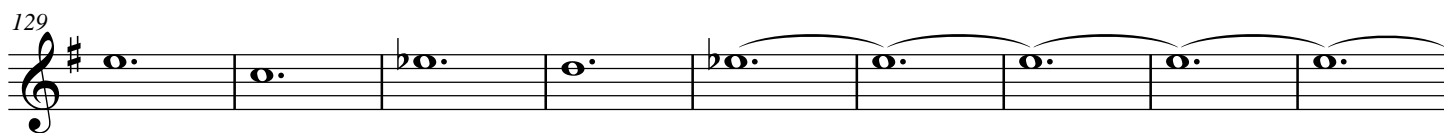
119



mp

Musical staff 119-124: Treble clef, key of D major. Measures 119-124. Time signature change to 6/4 at measure 124. Dynamics: mp.

= 148 (Dinámica)



# Luares

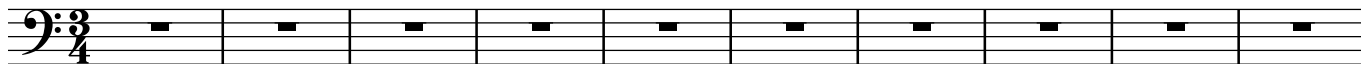
(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

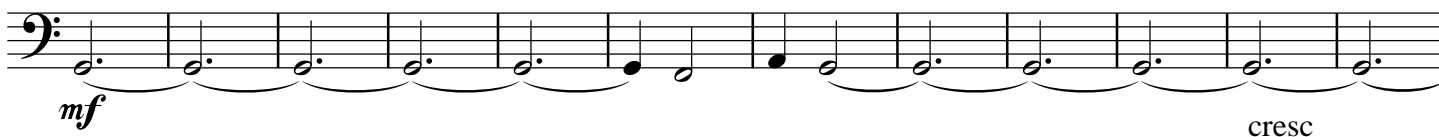
trombone 1



11



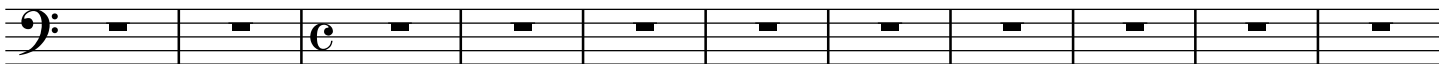
22



34



45



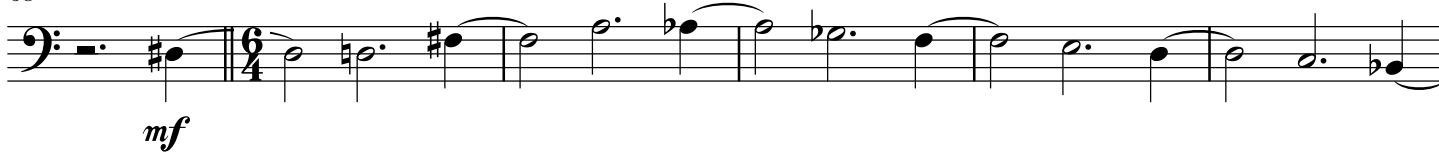
56



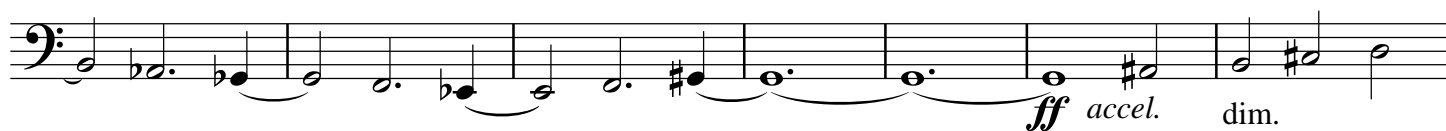
62



68



74



81



86



90



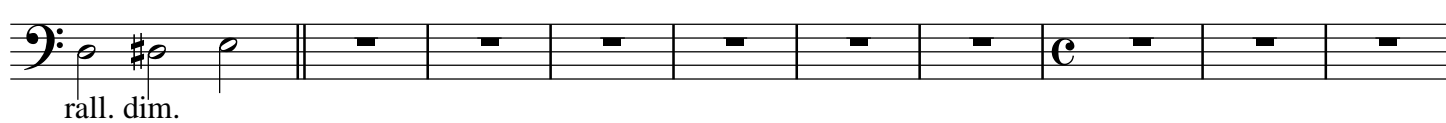
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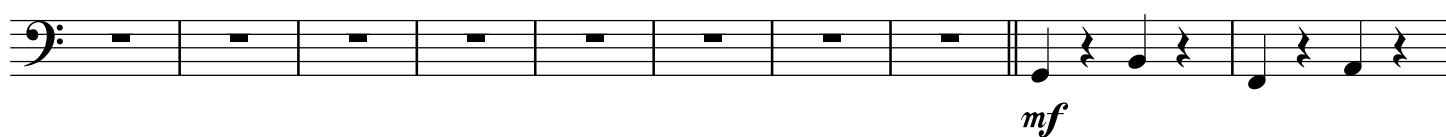
98



102



112



= 148 (Dinámica)

122



128



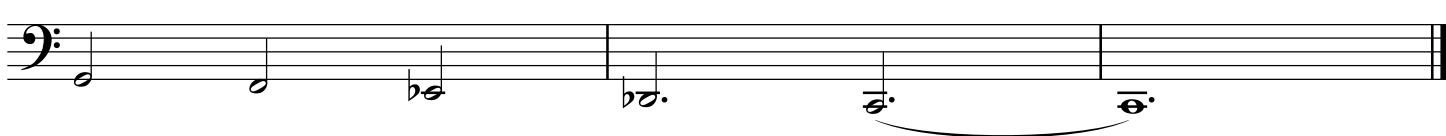
132



137



143



# Luares

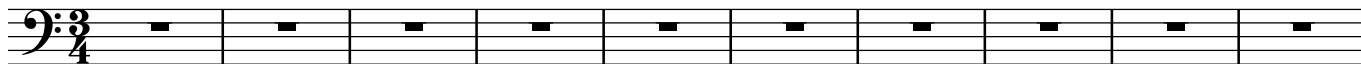
(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

trombone 2

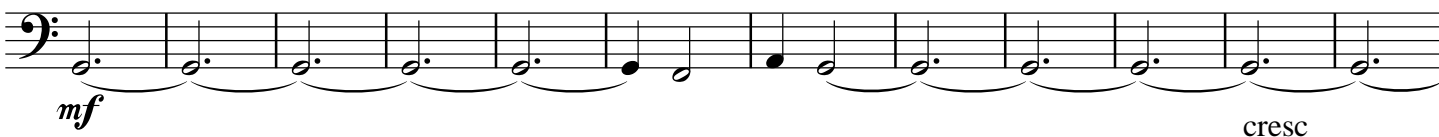
= 142 (Inercia)



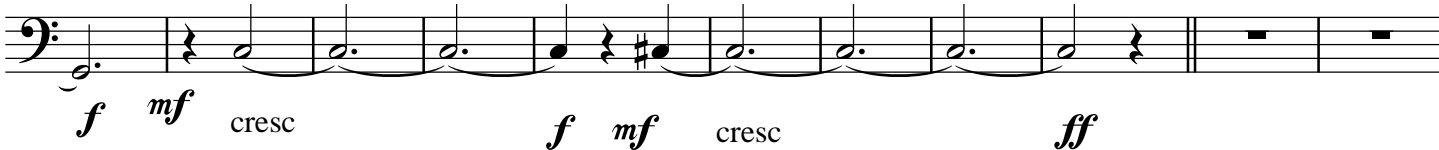
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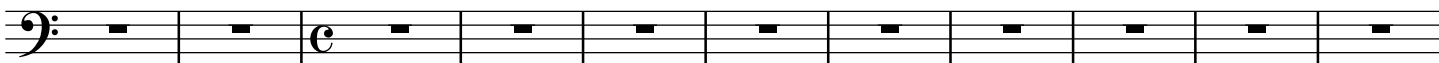
22



34



45



56



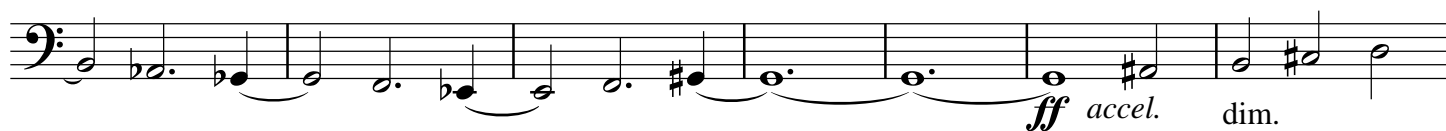
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68



74



81



86



90



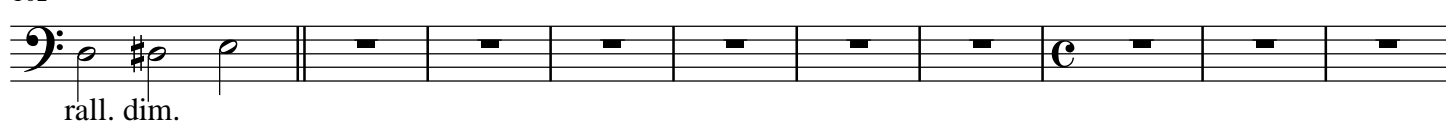
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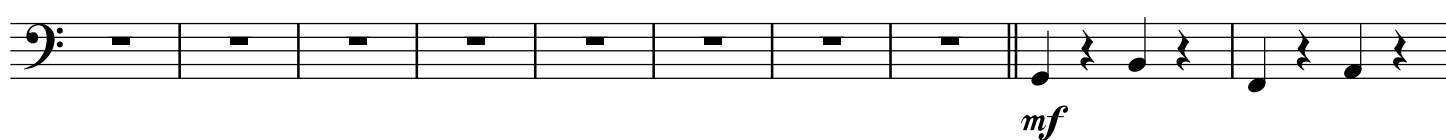
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102



112



= 148 (Dinámica)

122



128



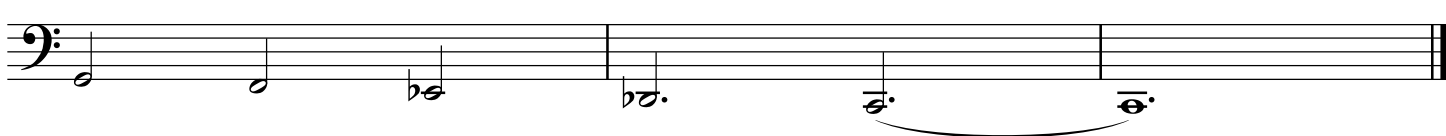
132



137



143





# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

trumpete em sib 1

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

11

*mp* *mf*

21

*mf* cresc

32

*f* *mf* cresc *f* *mf* cresc *ff*

43

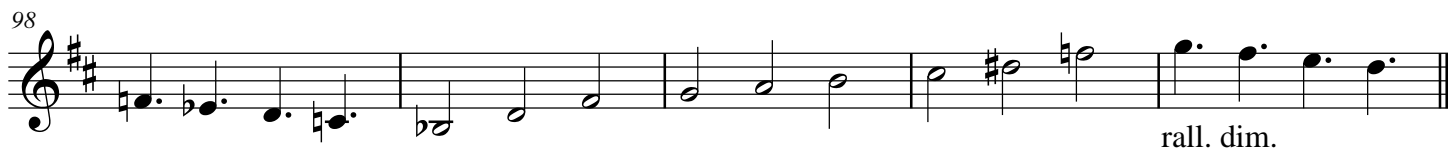
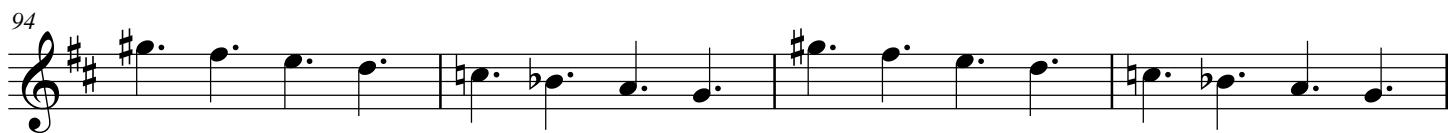
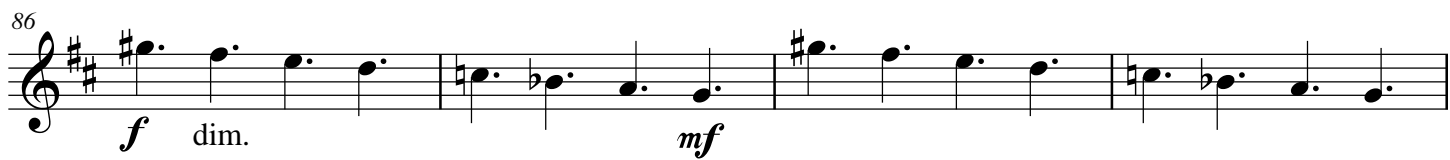
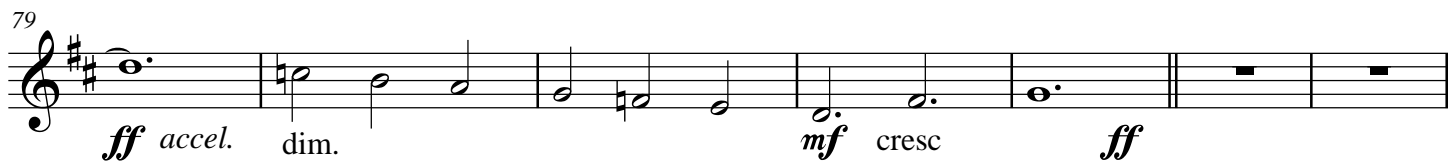
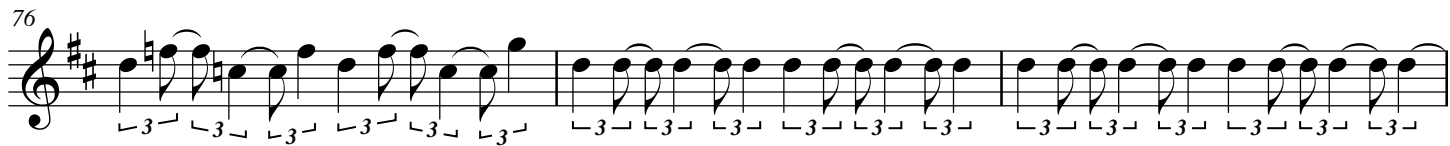
54

*mf* cresc *ff* *mf* cresc *ff* *mf* cresc *ff* *mf* cresc *ff* *mf*

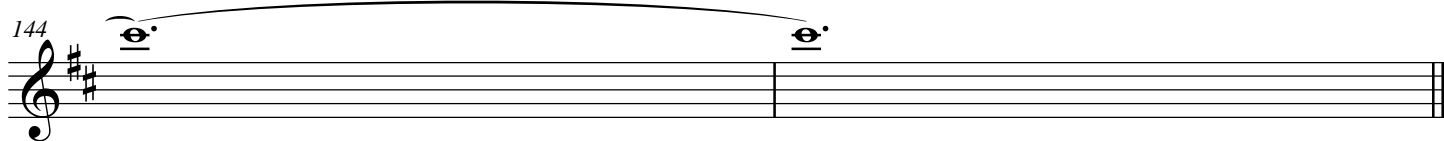
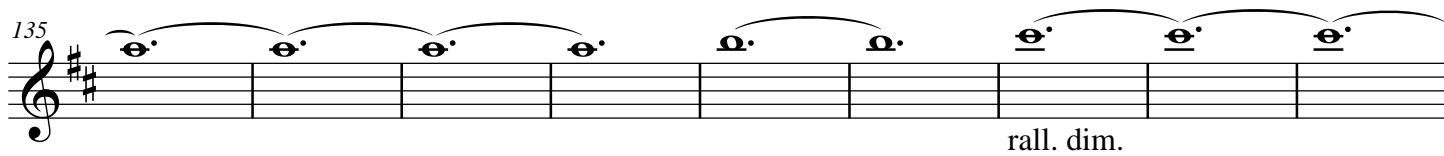
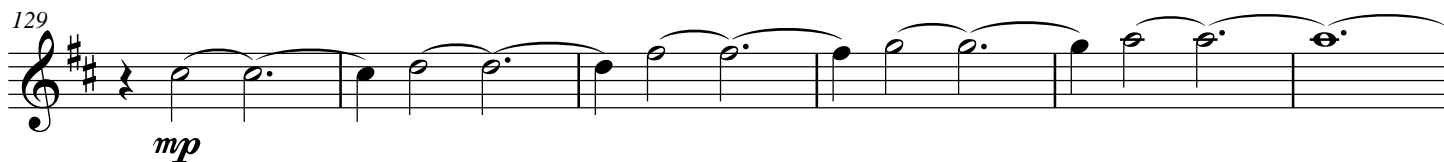
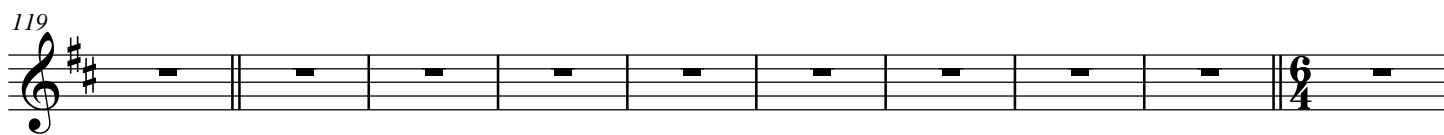
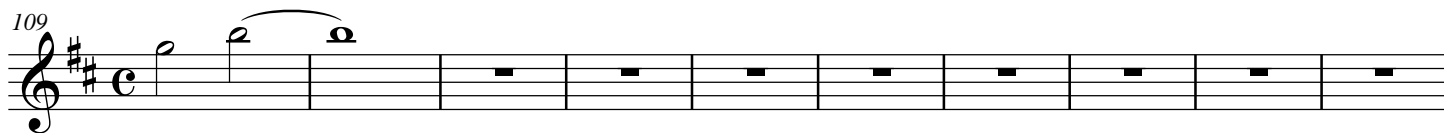
62

*f*

70



= 148 (Dinámica)



# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

trumpete em sib 2

11

*mp* *mf*

21

*mf* cresc

32

*f* *mf* cresc *f* *mf* cresc *ff*

43

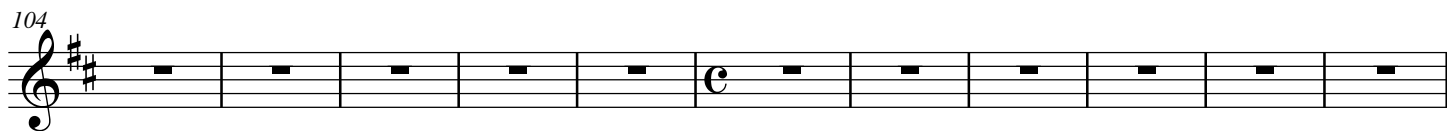
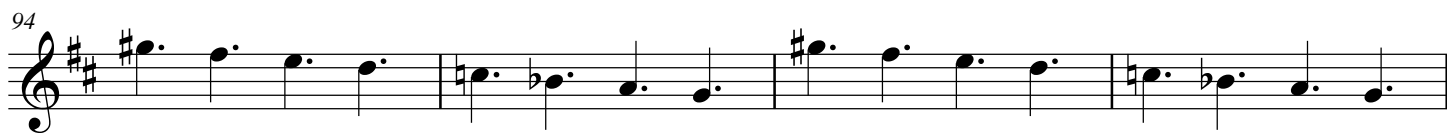
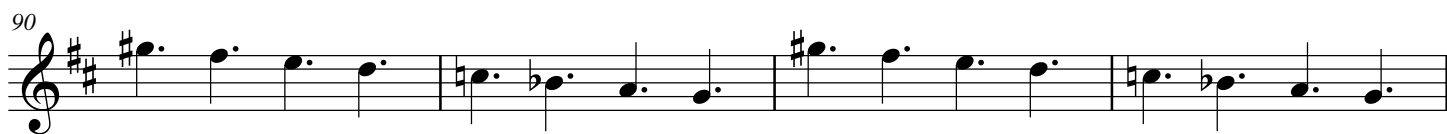
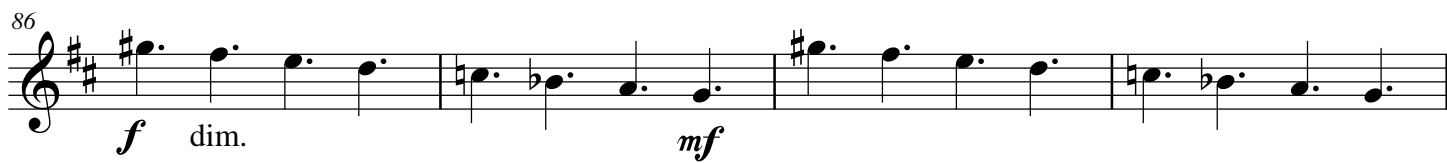
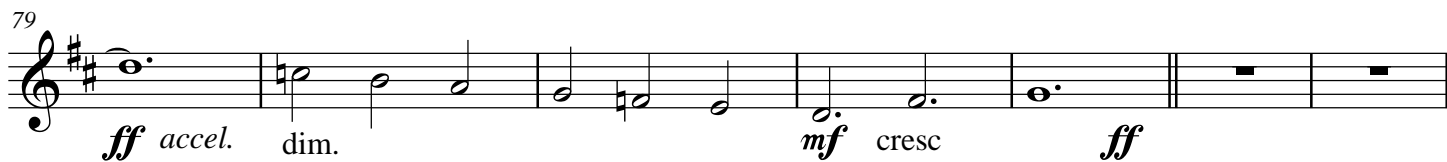
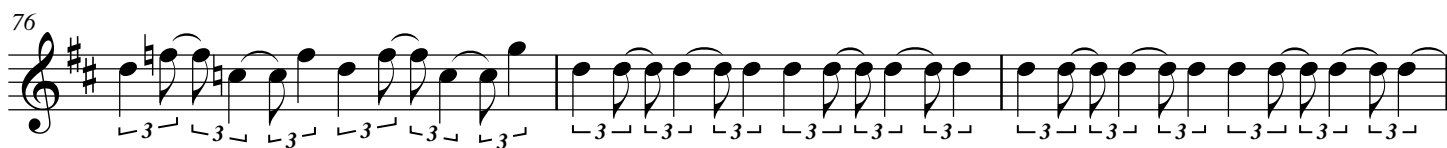
54

*mf* cresc *ff* *mf* cresc *ff* *mf* cresc *ff* *mf* cresc *ff* *mf*

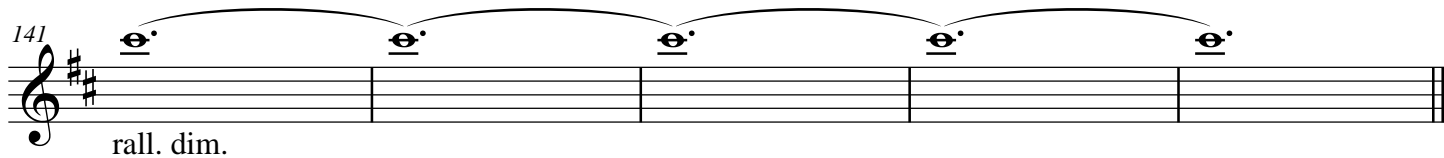
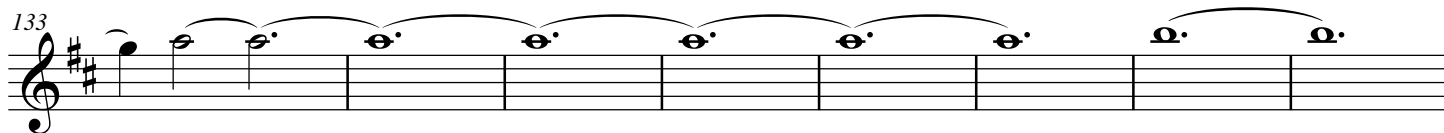
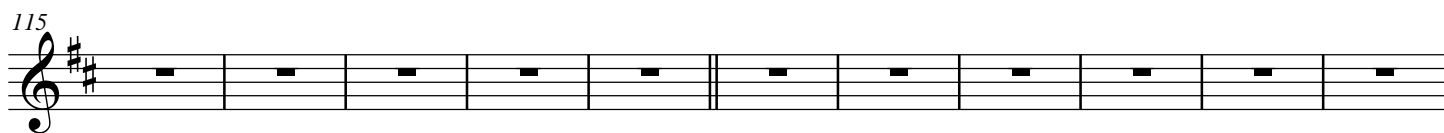
62

*f*

70



= 148 (Dinámica)



# Luares

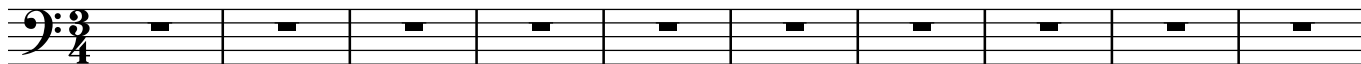
(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

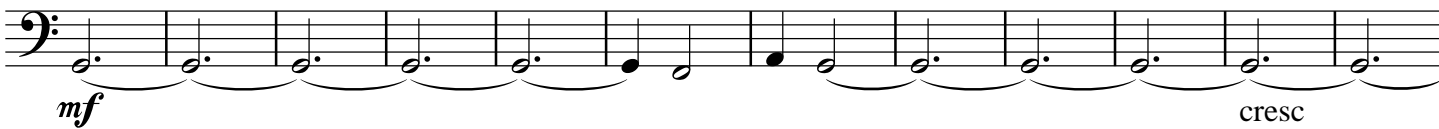
tuba



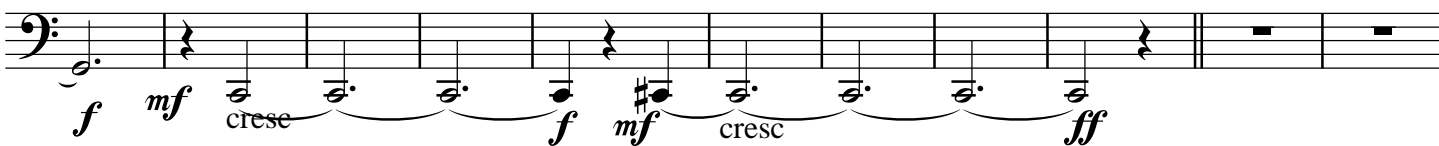
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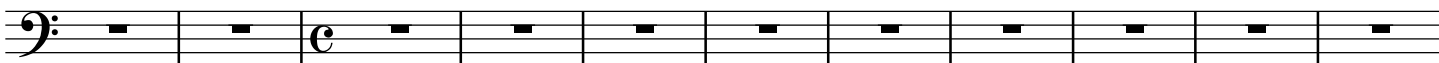
22



34



45



56



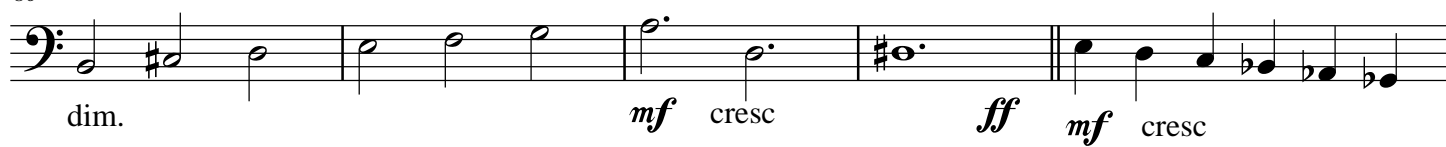
67



73



80



85



89



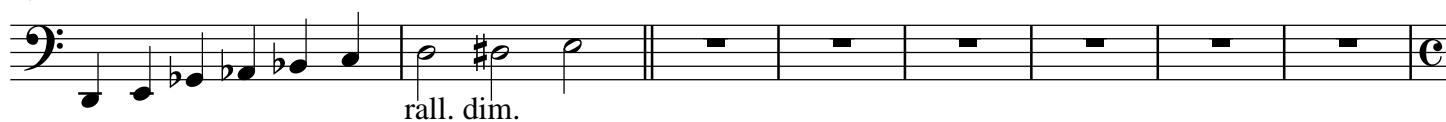
93



97



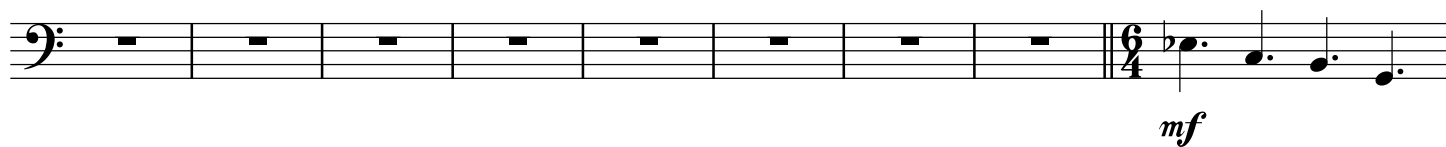
101



109



120





= 148 (Dinámica)

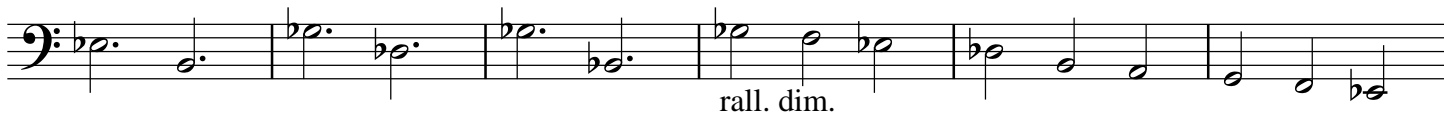
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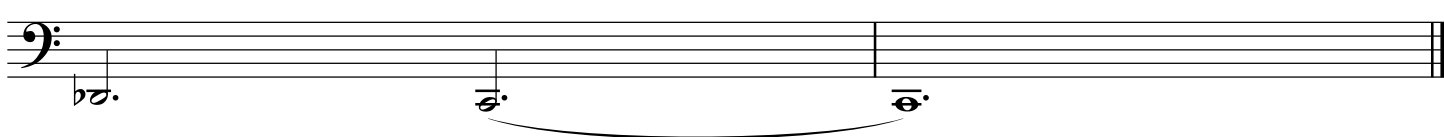
133



138



144



# Luares

(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

piano

= 142 (Inercia)

Piano

The first system of musical notation for 'Luares' is in 3/4 time. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The notation shows a series of whole notes in the right hand and whole notes in the left hand, creating a simple harmonic progression. The notes are: Right hand: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Left hand: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

11

Pno.

The second system of musical notation for 'Luares' continues the harmonic progression from the first system. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The notation shows a series of whole notes in the right hand and whole notes in the left hand. The notes are: Right hand: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Left hand: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

22

Pno.

The third system of musical notation for 'Luares' continues the harmonic progression from the second system. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The notation shows a series of whole notes in the right hand and whole notes in the left hand. The notes are: Right hand: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Left hand: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

33

Pno.

The fourth system of musical notation for 'Luares' concludes the piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The notation shows a series of whole notes in the right hand and whole notes in the left hand. The notes are: Right hand: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Left hand: C3, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The system ends with a double bar line and a final chord in the right hand: C5, F#4, G4, A4, B4, C5. The dynamic marking *mp* is present.

44

Pno.

53

Pno.

63

Pno.

73

Pno.

81

Pno.

= 148 (Dinámica)

90

Pno.

101

Pno.

rall. dim.

112

Pno.

123

Pno.

*mp*

132

Pno.

140

Pno.

rall. dim.

rall. dim.

The musical score for Piano (Pno.) consists of six measures. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays single notes. The tempo and dynamics are marked 'rall. dim.' (rallentando, diminuendo) in the first measure of the system. The score is numbered 140 at the beginning of the first measure.

# Luares

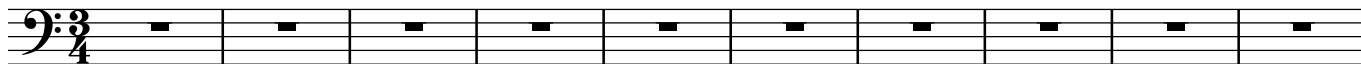
(Tetradimensionalidade)

II- A Lua sobre o ar

Luciano S. Tavares  
(Brasil)

= 142 (Inercia)

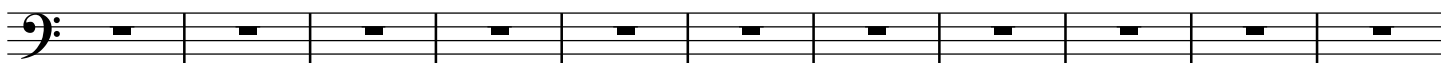
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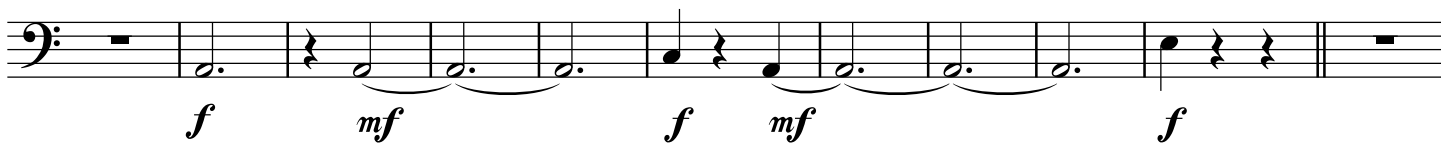
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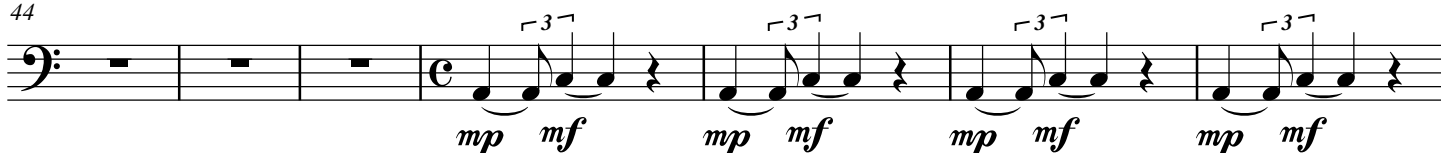
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33



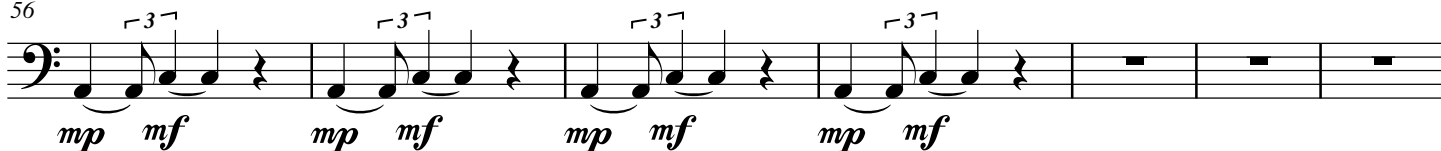
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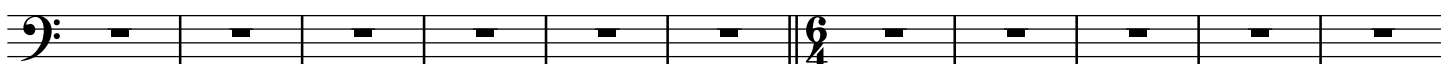
51



56



63



Example 1. Musical notation for the bass staff. It consists of five measures of whole rests, followed by a half note G<sub>2</sub>, a quarter note F<sub>2</sub>, a quarter note E<sub>2</sub>, a quarter note D<sub>2</sub>, and a quarter note C<sub>2</sub>. The notation includes a bass clef and dynamic markings *ff accel.* and *dim.*

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a half note G2 and a half note A2, with the dynamic marking *mf* and the instruction 'cresc' below. The second measure contains a whole note G2, with the dynamic marking *ff* below. The third measure contains a half note G2 and a half note F2, with the dynamic marking *mf* and the instruction 'dim.' below. The fourth measure contains a half note E2 and a half note D2, with the dynamic marking *mp* and the instruction 'cresc' below. The fifth measure contains a half note C2 and a half note B1, with the dynamic marking *mf* and the instruction 'dim.' below. The sixth measure contains a half note A1 and a half note G1, with the dynamic marking *mp* below.

The bass line is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains six eighth notes: G2, A2, B2, A2, G2, and F2. The second measure contains four eighth notes: E2, D2, C2, and B1, followed by a quarter rest. The third measure contains six eighth notes: A1, G1, F1, E1, D1, and C1. The fourth measure contains four eighth notes: B1, A1, G1, and F1, followed by a quarter rest.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains six eighth notes: G2, F2, E2, D2, C2, and B1. The second measure contains six eighth notes: A1, G1, F1, E1, D1, and C1. The third measure contains six eighth notes: B1, A1, G1, F1, E1, and D1. The fourth measure contains six eighth notes: C1, B1, A1, G1, F1, and E1. The melody is simple and follows a descending pattern.

rall. dim.

= 148 (Dinámica)

129



136

